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Language Method  
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ALDINE  
LANGUAGE METHOD  
PART THREE

A Manual for Teachers Using  
Third Language Book

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NEW YORK  
NEWSON & COMPANY

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# ALDINE LANGUAGE METHOD

## PART THREE

### INTRODUCTORY NOTES AND GENERAL SUGGESTIONS

THE pupil's book is a guide to the teacher as well as to the pupil. Yet some suggestions to the teacher concerning the use of the book as a whole, the treatment of certain exercises, and the providing of practical supplementary work may be of assistance.

#### THE PURPOSE OF THE BOOK

The purpose of the book is to help pupils to think, and to arrange and express their thoughts effectively, both in speech and in writing. Pupils learn to think by thinking; but they will really think only when they have something to think about, something that interests them. Pupils learn to express themselves through language only by much practice in so expressing themselves; but practice that gives real power must be natural, must grow out of the pupil's desire to express himself. It follows, then, that favorable

conditions for the pupil's thinking and expression must be provided.

#### PURPOSE IN EVERY EXERCISE

Something to *think* about, not something merely to make sentences about; a definite purpose for thinking; a definite purpose in expressing one's thought, are primary essentials of progress in learning the use of language. These essentials are provided in every exercise of the pupil's book. It is the teacher's privilege to see that every exercise is carried out *purposefully*.

#### THE ATMOSPHERE OF THE ROOM

Pupils will think and express their own thoughts only in an atmosphere of freedom and sympathetic appreciation, an atmosphere that respects and encourages individuality, originality, and initiative, an atmosphere in which joyful earnestness prevails, an atmosphere of achievement. Such an atmosphere may be secured in any schoolroom. It is made by teachers and pupils; neither can make it alone. Pupils can help, will gladly help if given the opportunity, but the teacher must take the initiative. The teacher must adapt herself to her pupils, see things from her pupils' point of view, share her pupils' feelings and ambitions, in a word, learn to think and feel with her pupils. In such an atmosphere pupils develop self-confidence, independence, originality in thought and expression. Such an at-



mosphere is equally favorable to thought, originality, and growth on the part of the teacher.

The "socialized recitation" thrives in this atmosphere; indeed, this is the only type of recitation that is fully in harmony with it. Under the conditions which should prevail, pupils talk and write because they have something to say that they want other pupils and the teacher to hear or to read. They express their own thoughts and feelings instead of parroting ideas that every one in the room knows already and that each may parrot in turn. Relationship of teacher and pupils is practical and natural; they are real speakers and listeners, audience and speaker, writers and readers, in turn.

#### ORDER OF PROCEDURE

Each chapter is a unit treating various phases of a single subject. Each section of each chapter is also a unit, treating a single phase of the chapter subject. As a rule, the sections are closely connected, each one preparing for those that follow. This arrangement calls for orderly study by chapters and sections. It does not, however, necessitate the study of chapters strictly in the order presented, though deviation from this order ought not to be made without substantial reason. Nor does the arrangement preclude the alternation of lessons in the language chapters with lessons in the grammar chapters; indeed, this may often be

found the preferable plan. While every chapter is a study in the use of language, the even-numbered chapters up to ten inclusive deal especially with the grammatical aspects of language.

#### REVIEWS

The book is a guide to practice, not a repository of facts, rules, and definitions to be committed to memory. The practice provided involves the repeated, the almost daily application of every rule and definition. Hence, reviews are continuous, not special exercises characterizing dread days of reckoning. Pupils should be taught the use of their books for reference. They should form the habit of using the index. For a method of conducting frequent oral reviews of certain exercises, see page 59 of this Manual.

#### PRESERVING SAMPLES OF PUPILS' WORK

Far more valuable and significant than formal tests are samples of pupils' best work, taken at frequent intervals, and preserved. Each pupil should be encouraged or required to keep samples of his work, made readily accessible by some orderly arrangement in a folio or envelope. Samples of classwork in which every pupil is represented at his best should be carefully preserved by the teacher. These samples will be suggestive and stimulating to succeeding classes, or they will reveal to the teacher receiving their

authors in the next higher grade, the standard of work that may be expected of these pupils.

#### MAGAZINES AND NEWSPAPERS

The great bulk of current literature appears in magazines and newspapers. These are likely to furnish most of the reading matter to which nearly all pupils will devote their attention. This is ample reason for making good newspapers and magazines the subject of critical classroom study. There is also another reason, even more pertinent, for the study of magazines and newspapers in connection with the study of language. They daily present fresh, vivid examples of all types of expression — narration, description, exposition, and argumentation, only they never bear these labels; they are made up of editorials, news items, short stories, letters, poems, jokes, sporting news, obituaries, and advertisements of all kinds.

The analysis and study of the contents of a good newspaper and magazine will do much to impress upon pupils the living reality of written language, its practicality and the wonderful variety and extent of its daily use. Such study may be made to illustrate and reënforce most effectively the lessons of the textbook. Whatever the faults of "newspaper English," it must attract and hold attention, it must be interesting, or it will not be read.

After the study of a newspaper or magazine to find

what it contains, the purpose and characteristics of the various types of writing, let pupils organize for the production of a newspaper or magazine. This is always an attractive project, enlisting pupils' best efforts; it furnishes a practical motive for their efforts. It also furnishes such wide variety of opportunity that every one can make contribution in accordance with his interest and especial ability. The boy that has never shone as the author of myths and fairy stories may prove to be the best writer of sporting news.

A somewhat complete organization for the production of a newspaper will, of course, include editors and assistant editors, a chief editor and department editors, reporters and contributors, advertising writers, and a business manager and assistants. The planning and coöperation required is most practical and highly educational.

It is entirely practical to produce any number of copies of a school publication either with a mimeograph, or better, with a sufficiently large printing outfit. Grammar and junior high schools, in rapidly growing numbers, are issuing school publications regularly that are entirely the work of pupils, under the general guidance of teachers, of course. Seeing their writing in print is of inestimable value to pupils; it makes literature a real, everyday matter; it calls forth pupils' best efforts; it may open for many a pupil just the career for which he is best adapted.

RELATION OF LANGUAGE STUDY TO OTHER SCHOOL  
SUBJECTS

In life the use of language is not isolated ; in school the study of language must not be isolated. Reading and language are two aspects of the same thing — the expression of thought. Many of the lessons of this book are lessons in reading quite as much as in language. The intimate relations between drawing and language as mediums of thought expression are obvious, and should be recognized in teaching. Let pupils form the habit of supplementing their written work with appropriate illustrations. Frequent suggestions are made in the pupil's book, and especially in the notes to the teacher that follow, for correlating the study of language with reading, geography, history, and even with arithmetic and hand-work.

## GRAMMAR

Grammar treats of the fundamental structure of sentences, the significance of different forms of the same word, and the simple rules that all good speakers and writers follow in framing sentences. The reasons for teaching these things to boys and girls are plain and decisive.

It is true that grammar has often been taught unwisely or too much. Grammatical analysis has frequently been pushed very far, as if it were an end in itself ; and time and energy have often been wasted



on details of no value to a pupil not studying a foreign language. It is also true that the most thorough knowledge of grammar does not of itself cure incorrect habits of expression that have already been formed. But it is equally true that the blind, parrot-like repetition of correct forms of expression, *without knowing why they are correct*, is entirely insufficient. Some knowledge of grammatical principles is essential; and it would be absurd to conclude that because grammar has often been taught foolishly and wastefully, it should therefore not be taught at all!

The reasons for including the essentials of grammar in the public school course of study are both cultural and practical. The cultural reasons spring from the transcendent importance of language. It is one of the most interesting and important things in human life. No electrical invention is comparable with it in wonder and usefulness. Nothing is more vital to success than the way in which we use it. Many a man's rise in business has been due to his ability to talk and write well; and one of the surest ways to measure a woman's personality and culture is to listen to her conversation. The basis of all language is the sentence; and an account of the structure of the sentence constitutes grammar. Surely some knowledge of the forms and relations of words when used in sentences is an essential part of common school education. How can we excuse ourselves if we teach children the laws of electricity and plant growth, but leave them ignorant of the fundamen-

tal principles of that most useful of all marvels, language, which is always with them during their waking hours?

The practical reasons for including the essentials of grammar in our public school course of study spring from our distinguishing a right and a wrong in language. As long as we tell boys and girls that they must say "He and I saw it," not "Him and me seen it," so long must we be ready to explain *why* the first sentence is right and the other wrong. But we cannot explain this without teaching grammar. The use of good English is, indeed, a habit which is developed by practice; but some knowledge of grammar is necessary to guide the practice. We have already said that a knowledge of grammar does not of itself prevent or cure common errors; but on the other hand, such errors cannot be surely recognized and avoided without knowing the essentials of grammar. Mere imitation and practice, without understanding the reasons underlying right and wrong in language, is appropriate for young children. It is not enough for intelligent boys and girls who will soon leave school and no longer have their teacher to point out errors. The habit of correct usage must become an intelligent usage, so that boys and girls may become self-directive. This requires accurate and systematic knowledge of grammatical principles and forms, tested and fixed in mind by carefully framed exercises.

The mistaken notion, occasionally met with, that grammar might be omitted from the language course

in schools probably arises from failure to discriminate between the essentials of grammar, which should be taught to all boys and girls, and those minute details which are useful only in the study of a foreign language. When there is any objection at all to the presence of grammar in the course of study, it is because the subject is considered only in its formal aspect. (For the details which a pupil should have as a foundation for the study of another language, see *A MODERN ENGLISH GRAMMAR, REVISED.*)

Every grammatical concept presented in this book has direct practical value to a boy or girl who wishes to use sentences intelligently and correctly. The terminology used is that approved by the National Education Association. The principles and definitions are presented inductively with all possible clearness, by easy and interesting steps, and are swiftly followed by carefully graded practical exercises, which apply the principles and lead to correct language habits. The topics are arranged in the order of practical usefulness. For example, singular and plural nouns and pronouns are quickly followed by singular and plural verbs, and the rule of agreement; the gender of nouns is followed immediately by the gender of pronouns; phrases and prepositions are brought together in the same chapter; and relative pronouns are taught in connection with complex sentences. Everywhere there is direct and immediate application to the actual language used by the pupils.

## TREATMENT OF FORMAL ERRORS

Formal errors in speech and writing must not be permitted to monopolize the attention of teacher and pupils. It is one purpose of this book, and it should be one purpose of the teacher, to help pupils to express their thoughts in conventionally correct language. But this purpose will be achieved far more effectively by directing attention mainly to the thoughts to be expressed and the means of expressing them clearly, forcefully, and interestingly. Detailed correctness of form in the use of these means will then assume its proper place and importance.

Pupils should now learn *why* some expressions are wrong, others right, and be held to the correction of their own formal errors, once they have been taught correct forms. Let them compare their written work with given models, or test it by the comparatively few rules of punctuation, capitalization, and grammatical usage, and thus discover their own errors and correct them. One error so discovered and corrected by the pupil contributes more to the formation of habits of right usage than does the perfunctory correction of a dozen errors indicated by the teacher's blue pencil.

The actual range of grammatical errors is small. At least half of them are errors in the use of verb forms. Many others consist of the wrong use of pronouns and their varying forms.

Grammatical errors occur most abundantly in oral language. The correction of written errors will of itself do little to eradicate incorrect habits of speech; for habits of speech rest on oral language, and appear on paper only because people write as they speak. A pupil who talks correctly will write correctly. The pen merely records the habits of the tongue. Common errors, therefore, must be fought in oral language; and the pupil's oral language presents vastly more opportunities to the teacher of grammar than the occasional written language exercise.

The efficient teacher will carefully note errors in the language of her pupils, and make such errors the basis of instruction and drill when the time is opportune. She will not always speak of them at the time they are made; for nagging children too frequently about their language makes them timid in expression and destroys the very qualities the teacher is trying to develop — naturalness, spontaneity, and force. But though she may not interrupt every time the pupil makes a grammatical mistake, she will always quietly note the mistake, and sooner or later point it out, and require the pupil to explain why it was wrong and what he should have said instead. Sometimes a surprised lift of the eyebrow will be enough to draw immediate attention to an error. At other times the teacher may say: "By the way, Tom, when you were speaking about so and so, you said, 'Nobody can do what they like.' Why was that wrong? What should



you have said?" If the error is one to which Tom and his classmates are addicted, she will make it the subject of frequent review and drill, until the principle is thoroughly learned and spontaneously applied.

Every lesson is indeed a language lesson. But do not throw a wet blanket over every subject by too frequent interruptions for oral errors.

Teachers should not drill on errors just because they happen to be listed in the book. It is worse than a waste of time to drill pupils on errors which they never make. The language habits of the individuals should be noted, and the drills selected accordingly. If additional errors, not listed in the book, crop out from time to time, these should be made the subject of additional lessons.

It is not enough that pupils correct their mistakes, even every single mistake. They must know why each correction is made, in order that they may not make the same mistake again.

Try to impress upon the pupils the importance of using language correctly at all times. Boys and girls must be constantly and effectively shown that the correct and fitting use of English is necessary to success in life. Hold up the ideal of saying a thing so truly, so clearly, so forcibly, and so correctly that it will make on another mind exactly the impression desired.

See also the "Important Note" on page 58 of this Manual.

## CHAPTER ONE

### STORIES

THIS chapter illustrates the purpose and general method of the whole book. It begins with examples, not with rules. Some simple characteristics of good stories — those general characteristics that make stories good — are pointed out and studied. Then follow brief, interesting exercises in which the pupil writes stories of his own and tries to give them interest, movement, and climax.

#### I. Three Tests of a Good Story (I)

The story of the book critic presents in an interesting way the three essentials of stories that interest children. They wish the stories they write to be interesting, hence they must observe these essentials.

Children, like grown people, tend to accept the words of the printed page passively. Such passive acceptance leads to no strong individual initiative. If you wish your pupils to apply the boy critic's three tests of a story actively, intelligently, and definitely, in judging any story they may read, or in writing any original story, they must accept these tests actively and apply them aggressively. They must *know* that these three tests are imperative.

Several periods may be spent profitably in reading short stories and applying these three tests. Have the children bring in short stories and read them aloud in class. Give chief attention to the stories that the pupils like. Let them determine whether each passes the three tests. Does any story please that does not meet these tests?

## II. The Beginning or Introduction of a Story (2)

This is an oral exercise. Throughout the book, oral exercises generally precede written exercises on the same subject. The former prepare for the latter.

The questions asked in this exercise are only suggestive of the many questions that will be raised by teachers and pupils in discussing the possibilities of developing these beginnings of stories which are so full of suggestion. This oral exercise should stimulate pupils' imagination. The teacher should encourage the utmost freedom of suggestion. The greater the variety of suggestions the better.

Do not accept the bare statement, "It is a good introduction" or "an interesting introduction." A really good introduction stimulates the imagination. Hence, a pupil who has thoughtfully, not perfunctorily declared an introduction to be "good," should be able to tell what it suggests to him. Encourage each pupil to express his own thoughts, no matter how unconventional they may be. Originality, not conventionality of thought should receive the premium of approval.

Typical of a genuine but unconventional response of a real boy was one made to the second introduction (p. 3). Upon hearing this introduction read, and without waiting for a question, the boy exclaimed, "I'd like to settle that fellow. I just know I'd make him believe in ghosts!" In this case the carefully prepared questions were unnecessary; without more ado, the boy wrote the story that the introduction suggested to him.

Various suggestions for each "beginning" may be written on the blackboard, not in full but in a few suggestive words. These suggestions may be allowed to remain on the board for the next exercise, which is to be written. They will serve to stimulate the more imaginative and to help those of less imagination.

For example, take the first introduction (p. 2) —

"I stole along the dark alley into the street."

Here are some suggestions that were given :

1. The Indians were coming to attack the village. I, a scout, was on my way to warn the people.
2. I had been playing Halloween tricks on the street back of ours and was trying to sneak home.
3. I was a prisoner escaping from a jail where I had been wrongfully imprisoned.
4. I was a spy visiting an enemy town. I had been seen and the soldiers were following me.
5. I am a detective tracking a man.
6. I was sent to chop wood in the cellar. I am on my way to meet my chum and go swimming with him.

The above short notes suggest the variety of story plots that may grow out of one introduction.

### III. Making Stories from Introductions (4)

The variety of stories that will be secured in this exercise will make them of genuine interest to the class. Several of the best, those most original and descriptive, should be read to the class by the teacher or by their authors. Then they should be freely discussed. The primary object of this discussion should be to determine whether the story fulfills the purpose of the exercise. Hence it should revolve about the question: Does the story satisfy the curiosity aroused by the introduction?

Ask pupils such questions as these: Did the introduction lead you to expect that the story would be amusing, mysterious, thrilling, or pathetic? Has the story satisfied your expectations?

If further discussion of the pupils' stories seems desirable, let it consist largely of an appraisal of the stories' literary merits and defects. Direct pupils' attention to the content and general form of presentation rather than to technical details, such as the faults of grammar, spelling, and punctuation. It is not that these details should be neglected, but rather that the pupils should be interested at the outset in the expression of original ideas in an interesting and effective way; that they should get confidence in

themselves, in their ability to tell something that will interest their fellow pupils.

#### IV. Selecting Good Introductions (5)

This is a lesson in the study of literature, with a specific purpose in the pupil's mind. This purpose the pupil should thoroughly appreciate before he is allowed to begin his search. The pupil who selects the introduction of the first story he finds, not only misses the purpose of this lesson, but fails to begin the formation of habits of research and comparison and judgment that will serve him through life.

Impress upon the pupils that this study lesson involves three things: (1) reading several introductions, (2) comparing them, (3) selecting the best.

When the selected introductions are brought into the class, ask such questions as these:

How many introductions to stories have you read? Why did you select that one? How did it arouse your interest or curiosity — because it seemed to promise an amusing, or a mysterious, or an exciting, or a pathetic, or a heroic story? Did you bring it in just because you were asked to bring in one, and because you thought that one — any one — would be accepted?

Of course, the first introduction that a child chances to find may be good, may be the one that he eventually decides to bring to class; but only the comparison of several will enable him to decide how good the



first is. Such comparison and decision constitutes the best part of the lesson.

Criticize and have the pupils criticize the stories from a single standpoint — that of the boy critic. Is the introduction interesting? Does it arouse our curiosity or interest so that we wish to read further?

For additional discussion, select four or five of the introductions brought to class. Have them written on the board. Number them. After the pupils have had time to read them over carefully, require each to write on a bit of scratch paper the number of the one he thinks best. Then ask, why does that introduction interest you — that is, what feeling does it arouse in you? Pupils write the answer to this question in a single sentence.

This lesson may be very informal. For example, one child may have on his paper :

It makes me feel that there is a mystery to follow.

Another may have this :

It arouses a feeling of curiosity to know whether the man escapes and how.

Do not lose sight of the chief purpose and value of these exercises. They help form habits of literary taste, habits of comparison, and of definite, thoughtful, and independent decision.

### V. Movement in Stories (5)

This lesson is so definitely worked out that further suggestion seems scarcely necessary. See that the pupils understand the organization of the story as suggested in the outline (p. 11).

If any pupil fails to appreciate the action in the story, change a few sentences and allow him to make comparison. For example, read the second paragraph as given in the pupil's book (p. 8). Then give the thought in these words :

Young Lochinvar got up. He said, "What is your message?"

Let the pupil determine which shows the more rapid movement, these sentences or the form of expression in his book.

In the same way, let the pupils select any sentence and render it in words that "slow up" the movement. Also ask the pupils to look for any sentence that can be changed to make the movement more rapid than it already is.

The more drill the pupils have in changing the movement, the better able they will be to make their own adaptation of a poem in the next exercise.

### VI. Making Prose Versions of Poems Full of Action (11)

In the poems given, the action is so straightforward that the pupils will have no difficulty in rewriting them if they follow the directions in the book. Before they begin to rewrite the stories, let each choose

his poem and make a brief outline of his story. Let him also make a list of the words and expressions in the poem that he thinks he can use to make his story alive, interesting, and perhaps beautiful. The following is an example of a pupil's possible outline and list:

*The Cumberland*

1. The Man-of-war is lying at anchor near Fortress Monroe.  
"The alarm of the drum" — "a bugle blast."
2. The Merrimac is sighted in the distance coming to the attack.  
"A little feather of snow-white smoke" — "steadily steering its course" — "iron ship" — "ribs of oak."
3. She steams up and opens fire.  
"Flash of smoke" — "terrible death."
4. Her commander's challenge.  
"Arrogant."
5. Morris' reply.  
"Never" — "gallant."
6. Cumberland is sunk.  
"Crushed our ribs" — "iron grasp."
7. Her flag still waves.  
"Brave hearts" — "troubled stream."

Such a skeleton outline not only gives the events in order; it calls up the feelings, emotions, and mental pictures suggested by the story.

Several of the poems named can be found in almost any good school reader. Most of them can be readily secured by teacher or pupils.

## VII. Judging Stories (12)

(a) This lesson suggests the preparation that each pupil should make for the class exercise that should follow. This class exercise should be similar to that in connection with the "Story of Lochinvar" (p. 8); but in this exercise pupils are studying critically their own attempts at writing a prose version of a poem. Attention, of course, should be directed chiefly to the movement which they have succeeded in securing.

(b) In reading another pupil's story have the reader follow this order:

(1) Read the introduction. Then stop to criticize: as, "The introduction is good, because it makes me want to read the rest of the story." Or, "This introduction is not very good, because it arouses little desire to find out what follows."

(2) Read the rest of the story, and make comment: as, "This story is full of interesting happenings, but the movement is too slow. I think it would improve the story to," etc., etc.

Do not hold the pupil responsible for a criticism of the ending beyond the statement that the story is complete or incomplete—that it satisfies, or fails to satisfy curiosity or interest.

Take time to criticize these stories appreciatively. You are establishing standards for pupils' future appreciation and expression.

### VIII. The End of a Story (13)

The need of a climax in a story and a satisfactory ending is appreciated by children from the earliest years. This lesson simply formulates this knowledge and helps the pupil to express in words what he has always felt.

### IX. Good Story Endings (15)

In preparation for the written exercise that is to follow, have each pupil select the ending that most appeals to him. Then ask: "From your ending, what kind of story do you think this is — pathetic, amusing, exciting, mysterious, etc.?"

The clear thinking necessary to answer this question will help the child to formulate the plot of his story.

### X. Writing a Story to Fit an Ending (18)

Before pupils begin writing, have them give several suggestions for stories to fit each ending. For example, the first ending may produce story suggestions such as these:

1. Billie Ricketts ran over the little boy. He found the boy had no parents. He brought him home and adopted him.
2. Billie Ricketts fell on the ice. The little boy helped him home. Billie adopted him.
3. The little boy was Billie Rickett's brother's child. The brother had died. Billie found the boy at the orphans' home and adopted him.

These three plots, actually suggested by children, are merely illustrative of the many that may be obtained. Of course none of these is the true plot ; but the direction is, "Do not try to reproduce the author's story."

However, after the children have finished their stories, they will enjoy reading, discussing, and making comparisons with the authors' complete stories. Especially will they enjoy "The House of the Seven Santas," from "A Little Book of Christmas," by John Kendrick Bangs, and "Miss Beulah's Sunday Bonnet," by Rose Terry Cook. The reading and discussion of these two stories will make excellent supplementary and additional lessons, especially as the pupils will study them as models of good story writing.

### XI. Writing a Story in Parts (19)

This "socialized" exercise, consisting of three parts, writing introductions, stories, and endings, with an interchange of papers between each two parts, should stimulate the best efforts of every pupil. The class exercise following, in which some of the typical products of this coöperative effort are discussed, should be guided largely by the boy critic's three tests of good writing.

### XII. Telling a Story (20)

This exercise is the test of all that has gone before in this chapter. Pupils who have understood the pur-



pose in each preceding exercise, and have worked out that purpose consciously, should be able to write well-organized, interesting short stories. They should also be able to judge the merits of their own stories and those of their classmates.

Instead of correcting these stories yourself, give one (not his own) to each pupil. Ask him to read it carefully and to mark it as follows :

Introduction — good (or poor)

Ending — good (or poor)

Story — good (or poor)

Then have each pupil tell why he has marked the story as he has, as :

“I marked this introduction *good* because it aroused my interest.” “I marked this ending *poor* because it doesn’t really finish the story.” “I call this story *good* because it is interesting and the events move along in the right order.”

Any pupil whose story is criticized has the right to take exception to any criticism and prove that it is unmerited. Of course all criticism must be kindly and given with the understanding that the critic, by his criticism, is showing whether or not he is a good judge of stories. In making the criticism he is on trial even more than the story or the writer of the story.

## CHAPTER TWO

### SUBJECT; PREDICATE; SUBSTANTIVE; VERB

THIS chapter lays the foundation of grammatical study.

#### I. The Meaning and Use of Grammar (22)

The purpose of this section, which the teacher should study through with the class, is to explain the meaning and use of grammar, and to interest pupils in the study. Encourage questions and free discussion. Ask pupils *why* the expressions listed in the first column are right, the others wrong; when they cannot tell, make them see that this proves their need of the study of grammar. The definition, like all other sentences in bold-faced type, is to be learned verbatim for future use. The definitions and sentences in bold-faced type should become a permanent part of every pupil's "mental furniture."

For the importance of the study of grammar, see pages 7-10 of this Manual.

#### II. Subject and Predicate (23)

The sentence is the fundamental unit in all spoken or written language, and its nature — a combination of subject and predicate — is the foundation of all

language teaching. It is necessary that every pupil acquire the "sentence-sense," by which the completed thought is recognized as complete, and is set off by itself. To try to teach language without making our pupils "sentence-sure" is futile. There is no use in trying to build a superstructure where a foundation is lacking; and the foundation of speaking and writing is subject and predicate. Every pupil must be taught to see with precision just when a sentence begins and when it ends.

The pupil's book outlines the most effective way to teach what makes a complete thought. Work through the lesson with the class as a group, writing the illustrative sentence and words on the blackboard, and leading the minds of the pupils by questions. Would Scott have expressed a thought by writing "bridegroom"? How much would he have told by "bridegroom"? By "The poor craven bridegroom"? What different thoughts might he have had about this person? (Let pupils suggest other thoughts than those given in their book.) Is "said never a word" a complete thought? What is needed to complete the thought? What other person might the thought be about? (Let pupils suggest other subjects than those given in their book.) What two things are needed for a complete thought? When you have led the minds of the pupils to this point, they are ready for the definitions, which will now have meaning for them and should be memorized for future use.

In exercises (b) and (c), do not accept commonplace sentences like "Our playground is a nice place." Insist that the pupils make their sentences as interesting as they can. Let them add words to the given subjects and predicates if they wish. In this way make (b) and (c) exercises in thought and expression.

† Do not let the weaker pupils escape you. Note their failures and keep after them; the bright pupils can look after themselves. Test and strengthen the understanding of slow pupils by analyzing with them several additional sentences, chosen perhaps from their own compositions. When a pupil writes as a sentence something that is not a sentence, copy it on the board and have it studied.

### III. Sentences and Not Sentences (26)

Purpose: to develop still further the "sentence-sense" and make pupils more "sentence-sure," especially when groups of words contain participles, which often confuse. Use (a) and (b) as an oral group lesson, writing the illustrative words on the board and asking the questions in the text. Make the slowest pupil see that the possessive is not the subject of the thought, and that the word ending in "ing" does not in itself make an assertion. To make clear the difference between the subject of the thought and a mere possessive, let the pupil compare such sentences as the following:

The baby is lost !  
The baby's rattle is lost.

The following sentences may be compared to make clear the difference between assertions and words merely descriptive :

Plants need sunshine.  
Growing plants need sunshine.  
The plants growing in the garden need sunshine.  
These plants are growing well.

Use (c) as either an oral or a written exercise.

### Supplementary Work

If a class is sentence-weak, the exercises in this section should be supplemented as follows:

1. Give orally groups of words, some making sentences, others not; and let the backward pupils tell whether the groups are sentences or not. The groups of words may be invented, or extracted from the reader. Pupils may make sentences of the non-sentence groups read to them. If a group of words puzzles them when read to them, write it on the board.

2. Copy on the board a paragraph of short sentences, omitting the capitals and periods. Let the pupils who are sentence-weak tell where each sentence begins and ends.

3. Have the class pay close attention while you read to them a selection with a view to their telling, when

you have finished, how many sentences you read. Do not help them too much with your voice.

If some individuals are particularly weak in the sentence-sense, coach them separately until all traces of the weakness disappear. Use sentences and not-sentences from their own writing. This work is basic.

#### **IV. Marking the Beginning and End of Sentences (28)**

Purpose: (1) to enlarge the pupil's conception of a sentence so as to include questions, and (2) to review the correct way of marking the beginning and the end of sentences. Study the lesson with the pupils as outlined in the book. Use the blackboard, and lead the pupils' minds by questions. Have them memorize verbatim the bold-faced type.

#### **V. Studying Declarative, Interrogative, and Explanatory Sentences (30)**

Purpose: to strengthen the habit of marking aright the beginning and the end of sentences of different kinds. Have the class study the sentences in (d), following the models in (a), (b), and (c) in the book. Insist on complete statements. The formal repetition, in complete statements, of the reasons for the capitals and punctuation marks helps to fix in the mind the things that the lesson is designed to review or teach.

If more work of this kind is needed, copy on the blackboard a paragraph of suitable sentences, with the proper capitals and terminal marks, and let the



pupils who need more drill give in complete statements the reasons for the capitals and terminal marks.

If pupils, in any of their exercises, have written sentences without marking properly the beginning and the end, copy their sentences on the board and have the error explained and corrected before the class.

### VI. Making Sentences (31)

This is an exercise in composition, either oral or written, which will still further develop the sentence-sense. Do not accept commonplace sentences like "Lions roar." Insist on sentences as interesting as the pupils can make them. Let them enlarge with as many words as they wish the subjects and predicates given in their book. Encourage competition by commending sentences of unusual interest.

### VII. Position of the Subject (32)

Purpose: to teach pupils to recognize the subject in sentences of some difficulty. Short sentences in which the subject precedes the predicate are too easy; they can be separated into subject and predicate almost mechanically, without any real thought or insight on the part of the pupil. He begins to acquire power and insight when he begins to think, and to see because he thinks. The real test of the sentence-sense comes in the analysis of sentences whose structure is not immediately obvious, such as

those in the exercises in this section. These sentences require thought, and their analysis into subject and predicate develops real insight. Such study helps pupils to read poetry understandingly, and also prepares the way for the application of grammatical rules in later sections such as XIV (100) and XV (105) in Chapter Four.

Study through the preliminary analysis with the pupils, using the blackboard and leading their minds with questions. Confine their attention to the entire subject and the entire predicate, which together include all the words.

Let the pupils themselves analyze orally the sentences in (a), following the model given in their book. The same sentences may be made a written exercise by telling the pupils to copy the sentences and to underline all the words that form the entire subject (or the entire predicate).

Use (b) and (c) first as oral exercises, if you wish, before assigning them for writing. Have the pupils tell which arrangement of the words they like best, and why.

#### VIII. The Subject Substantive (34)

This is the beginning of the next step toward understanding how sentences are made. "Subject substantive" is the term approved by the National Education Association. It is scientifically accurate, and not as difficult for boys and girls as it sounds.

Work through the lesson with the class as before,

using the blackboard and leading up to the definitions by such questions as these: Can "young" be omitted from the subject, and the thought still be complete? Read the sentence without it. Can "Lochinvar" be omitted? Read the sentence without it. What is the principal or necessary word in the subject of this sentence?

Let pupils suggest other subject substantives that might be used in the same sentences; *e.g.* Buffalo Bill, Indian, cousin, etc.

#### IX. Studying Sentences for Subject Substantive (36)

Purpose: to teach pupils to recognize the subject substantive instantly. It prepares the way for their understanding later the use of the nominative case and the agreement of a verb with its subject. Let the pupils themselves analyze orally the sentences in (c), following the models given in (a) and (b). These sentences have purposely been made not too easy, for we are aiming at real insight and power. The same exercise may be made a written one by telling the class to copy the sentences, underlining once the entire subject and twice the subject substantive. Or the entire subject may be written on one side of a vertical line, the predicate on the other, and the subject substantive underlined once.

Have the pupils analyze in the same way sentences taken from their own writing or speaking.

If more work on the subject substantive is needed,

read to the class sentences from some book and have the pupils who need the drill most tell the subject substantive of each sentence you read.

### X. The Verb (38)

It is easier to recognize the verb than to define it; and fortunately it is more important that a pupil be able to feel the verb in a sentence than to explain its nature. The definition used in the pupil's book refers to the nature of the verb in its chief function. This is more satisfactory than a definition that refers only to its relative importance in the predicate. The vital thing, however, is not the definition, but the power to recognize a verb instantly.

The pupil's book outlines the most effective way of teaching the function of the verb.

Work through the lesson with the class, using blackboard and questions. Let the pupils mention as many other verbs as they can that might be used in the same sentences; *e.g.* hurried, traveled, uttered, etc. This helps to enlarge their vocabulary as well as to drive home the nature and importance of the verb.

### XI. Studying Sentences for Subject Substantive and Verb (40)

Purpose: to teach pupils to recognize the verb instantly. It prepares the way for all subsequent work with verbs. Use it first as an oral exercise.

Let the pupils themselves analyze orally the sentences in (c), following the models given in (a) and (b).

In order that the exercise present enough difficulty to develop real power of analysis, sentences have been chosen that show verbs in many different positions. The same exercise may be used later as a written one by telling the class to copy the sentences, underlining once the entire predicate and twice the verb. Or the entire subject may be written on one side of a vertical line, the predicate on the other, and the verb underlined once.

Have the pupils analyze in the same way sentences selected from their own writing or speaking.

Use (*d*) and (*e*) first as oral exercises, writing the lists of verbs on the board as they are mentioned by the pupils. Interesting and valuable exercises similar to (*d*) and (*e*) can be easily made by using paragraphs and sentences that the pupils themselves have written.

An interesting competition or game may be made of (*e*) in the following way. Allow a definite time — two, three, or four minutes — in which each pupil is to write down on paper all the verbs he can think of that are appropriate to use with a subject named by the teacher. When the time has expired, have one pupil read his list of verbs aloud while you write them on the board. The other pupils check off on their lists every verb written on the board. When the first pupil's list is exhausted, let any pupil who has other verbs give them, while you add them to the list on the board, which will soon contain all the verbs thought of. Score may be kept by giving a point for every

appropriate verb and two points for every appropriate verb that no other pupil thought of. Such exercises as this stimulate interest in words, enlarge the vocabulary, and encourage pupils to choose fitting words. The same kind of game or competition may be employed in teaching pupils to use a wider range of nouns, adjectives, and other parts of speech.

Use (*f*) first as an oral exercise. In preparation for it, have each pupil write down in order the verbs he proposes to use in the blank places. When a pupil is called on, let him read the selection aloud, supplying the verbs from his list. Let the fitness of the verbs be freely discussed. Accept either verbs or verb phrases, but do not dwell at this time on the distinction between them.<sup>1</sup> Number the blanks, and write on the board under each number all the words suggested for that blank. Then let the class decide which verb is best for each blank. After their choice has been made, it may be compared with Stevenson's choice in "Travels with a Donkey": pushed, got, grew, bettered, gave, freshened, poured, sighted, found, came, led. Later (*f*) may be used as a written exercise after the manner of (*e*).

### Supplementary Work

1. Copy on the blackboard some paragraphs or sentences from the pupils' own compositions, sub-

<sup>1</sup> Verb Phrases, page 206 of the pupil's book, may be taught in connection with this lesson, if preferred; and they should be taught as soon as pupils notice verb phrases as distinct from verbs.



stituting blanks for such verbs as it is possible to supply from the context. Have each pupil write down in order the verbs with which he would fill the blanks, so that if called on he may read the selection aloud, supplying the verbs from his list. Then, as a class exercise, number the blanks, and write on the board under each number all the verbs which the class can suggest for that blank, perhaps adding some of your own. Let the fitness of the verbs be freely discussed, and the class decide which is best for the author's purpose. After all the blanks have been filled, the verbs chosen by the class may be compared with those used by the original author.

2. The following selections may be used for similar exercises. Copy them on the board or a mimeograph, substituting blanks for the italics.

(1) I was *watching* the operations of Fan, a little Skye terrier, who was excitedly *sniffing* at a wheatstack which was in the course of being *thrashed*. Suddenly a very large rat *bounced* off, just from under Fan's nose. It *darted* into a pit of water about a dozen yards from the stack, and *tried* to *escape*. Fan *plunged* after and *swam* for some distance, but *found* she was being *left* behind. So she *turned* to the shore again, *ran* round to the other side of the pit, and *was* ready and *caught* the rat just as it *landed*.

(2) The wind among the trees *was* my lullaby. Sometimes it *sounded* for minutes together with a steady even rush, not *rising* nor *abating*; and again it would *swell* and *burst* like a great *crashing* breaker, and the trees would *patter* me all over with big drops from the rain of the afternoon. Night after night, in

my own bedroom in the country, I have *given* ear to this *per-  
turb*ing concert of the wind among the woods.

— ROBERT LOUIS STEVENSON.

(3) The sun *came* out as I *left* the shelter of a pine-wood, and I *beheld* suddenly a fine wild landscape to the south. High rocky hills, as blue as sapphire, *closed* the view, and between these *lay* ridge upon ridge, heathery, craggy, the sun *glittering* on veins of rock, the underwood *clambering* in the hollows. The mists, which had hitherto *beset* me, were now *broken* into clouds and *fled* swiftly and *shone* brightly in the sun.

— ROBERT LOUIS STEVENSON.

## XII. Compound Subjects (42)

## XIII. Compound Predicates (43)

The purpose of these two oral exercises is to explain a very common kind of sentence and prepare the way for understanding the incorrectness of such sentences as "John and me went fishing," VIII (93), or "Tom and Mary was there," XVI (108).

Leading the class up to the definitions in the usual manner by blackboard and questions, let the pupils themselves analyze the sentences in (b), following the models given in (a).

## XIV. Use of Compound Subjects and Predicates (40)

An oral and written exercise, the purpose of which is to encourage pupils to avoid useless repetition of words, and loose sentences like those in (e). Work through the exercise orally with the class before asking them to write it.

## CHAPTER THREE

### TOPICS; PARAGRAPHS; OUTLINES

#### I. What a Topic Is (48)

THE topics to be treated under any subject depend on the purpose of the author in discussing the subject at all. For example, if, in writing about "stories," the author's purpose is to discuss the criticism of stories, the three tests suggested by the boy critic may well be made topics for consideration. — 1. Introduction, 2. Movement, 3. Climax. If, however, the author's purpose is to discuss the telling or reading of stories the topics will be quite different.

Before allowing the children to make topics for any of the subjects given on page 49, have them state clearly the *purpose* of their treatment of the subject. Write on the board a few of these purposes, letting each stand out as a particular subject, and under each write its appropriate topics. The following is an illustration :

#### *Flowers*

##### 1. Cultivation of Flowers

Preparation of ground; planting seeds; care of plants.

##### 2. Planting Flowers

Flowers that grow best in rich soil.

Flowers that grow best in sandy soil.

Flowers that grow best in marshy ground.

3. Garden Flowers  
     Annuals; perennials; bulbs; or  
     Spring flowers; summer flowers; autumn flowers; or  
     Flowers in border; flowers in beds; flowers that climb.
4. Flowers for Decoration  
     Outside; in the house; on the person.
5. Use of Flowers  
     Beauty; perfume; honey.

The more definitely pupils learn to formulate their purpose in speaking or writing, the clearer their thinking and planning will be.

Two lessons may well be given from the subjects on page 49. In the first, the children may write some particular subjects under each general subject that is given, as :

### *Knights*

The Purpose of Knights.  
 The Training of a Knight.  
 The Knight's Oath.  
 The Knight's Armor.  
 The Knight's Method of Fighting.

In the next lesson pupils may write topics under each particular subject, as :

The Purpose of Knights  
     To right the wrong.  
     To help the weak.  
     To serve the king.  
 The Training of a Knight  
     His services as a page.

His services as a squire.  
The winning of his spurs.

Keep some of these particular subjects and topics on the board for use in the next lesson.

## II. What a Paragraph Is (49)

After studying this lesson, let each pupil select one of the subjects and its topics prepared in the last lesson, and make the necessary paragraphs. For example, if you have followed the suggestion in the last lesson and kept on the board the subjects and topics worked out by the pupils, a pupil may select any one of these subjects and say in explanation: "I'm writing of the training of a knight. I shall have three paragraphs. The first paragraph will tell what his duties as a page were. The second paragraph will tell what his duties as a squire were. The third paragraph will tell how a squire became a knight." With the form of his composition thus clearly stated, and the necessary information in his possession, the pupil can easily construct three good paragraphs.

## III. Studying Paragraphs for Topics (50)

## IV. Outlines (53)

Let these be class study lessons. To test their success, follow them by individual studies, in which

each child shall choose a selection from a reader, history, or geography, and find for himself the topics in two or three paragraphs. Such extended study of the practice of good writers will help to impress upon pupils the practical importance of thoughtfulness and care in the grouping of ideas and the sentences expressing them.

### V. Description from Outlines (53)

Before allowing pupils to write the topics for any subject given in this exercise, insist that each one formulate his purpose and attitude toward the subject that he chooses, because his attitude must determine to a large extent the topics and their arrangement. To assist pupils in this, some such questions as these may be asked :

#### *A Rainy Day*

Are you going to describe a rainy day that you liked or one that you disliked? If you liked it, if for example it was just what you wanted for your garden, how would the gray sky impress you? Would you not welcome the shadow and coolness after the glare and heat of the sun that was burning up your plants? How would the patter of the rain sound? How would your plants seem to welcome the rain? Would you enjoy watching the raindrops chase down your window-pane? Would you look upon the shower as a blessing?

On the other hand, if it had been raining for a week, and you were in a strange place and homesick and lonely and everything around you felt damp and uncomfortable, how would you feel toward the rain?



If you had planned a jolly day out-of-doors, and had prepared a picnic luncheon and invited your dearest friends to spend the day with you, and you awoke to find it raining, and felt sure that it was going to be an all-day rain and that your plans for the good time were spoiled, how would you feel towards the rain?

*The Woods*

Will you describe a wood that you have seen from a distance, or one that you have passed through, or one that you know well and love?

Will you describe the woods for their beauty, dangers, kinds of trees, or the value of the trees?

*An Old Man I Know*

Is he an old man that you love, and want to have others like and respect? Is he an old man that amuses you by his stories and bright sayings? Is he an old man that you pity, and for whom you should like to win sympathy?

**VI. Noting Change in Topics (55)**

This exercise may be supplemented by similar exercises which may be readily prepared by the teacher. Let a suitable selection of two or more paragraphs be written on the blackboard without paragraph indentation; then let the pupils find the separate topics treated and indicate the word that should begin a new paragraph.

Select several paragraphs and read them aloud to the pupils, asking them to listen and tell you how many paragraphs you have read. Later they may give the

topic of each. For this exercise, use a selection in which the paragraphing is simple and obvious.

### VII. The Topic Sentence (56)

Supplement this exercise by having each pupil find in one of his textbooks a paragraph containing a good topic sentence.

### VIII. Newspaper Topic Sentences (58)

### IX. Making Topic Sentences (59)

The exercises in the above lessons afford additional opportunities for the pupils to observe carefully and to analyze the need of paragraph divisions; that is, the grouping together of all the sentences that pertain to one topic. This study is of inestimable value in forming habits of clear thinking and pointed speaking and writing.

Test each topic sentence as given, by asking, — Does that topic sentence suggest the gist of the whole paragraph? Does it suggest more than the paragraph tells?

Take time to judge and compare the fitness of several sentences given by different pupils. For example, in studying paragraph 2, page 59, the following are some topic sentences that might be offered, and the comments that might be made on them:

1. It was very dark.

This is true, but it does not suggest the true condition as set forth in the complete paragraphs.

2. The darkness made walking difficult.

This is better, but still does not suggest the paragraph picture.

3. Owing to the storm there was no travel.

This is much better. The paragraph makes clear why this was so. (*a*) The wind accompanying the storm had blown out the street lights. (*b*) The rain and cold of the storm had made the streets icy. (*c*) The storm had hidden the moon and stars and caused an unnatural darkness. (*d*) The fierceness of the storm kept all living things housed.

This exercise may be supplemented to advantage by asking the pupils to write a topic sentence for each paragraph in any assigned history, geography, or reading lesson. This is one of the best methods of getting at the important points in any study.

## X. How Paragraphs Grow (60)

## XI. Analyzing Paragraphs for Ways of Growth (60)

## XII. Writing an Outline of a Paragraph (64)

Study these lessons with the pupils. They are not lessons to be *recited*. They are lessons to help the pupil in his own conversation and writing. This studying of the ways in which others have organized

and expressed their thoughts will help the pupil to think more clearly and to speak and write more intelligently.

### XIII. Planning Paragraphs (64)

This exercise is designed to help the pupil form some good habits in the organizing of thought. It summarizes the lessons learned in former studies of the writings of others, and gives the pupil a few rules to follow if he would improve his own speaking and writing. These rules are not meant to be studied and recited. They simply express, in few words, the facts that the pupil has learned in his study of the writings of others. Let him apply these directions in planning the paragraphs required in subsequent exercises.

### XIV. Paragraph Talks (67)

Before having the pupils make the outlines for their talks, ask them some such questions as the following, to impress them with the need of clear thinking and orderly expression:

Why do people talk — to hear themselves, for their own pleasure, or to entertain or instruct others? If they talk for the first reason, does it make any difference what they say, or how they say it? If they really want to entertain and inform others, should they choose an interesting subject? Should they take pains to collect interesting facts? Should they arrange these facts, so that their hearers can easily understand them?

Then let your pupils read over the topics given in the book, and let each one select the topic that is most interesting to him. Let him select the interesting facts that he wishes to tell about his topic. Finally, have him arrange these facts in the form of an outline for his talk.

#### **XV. The Beginning, Middle, and End of a Paragraph (69)**

In this lesson make frequent comparisons between the writing of the paragraph and the writing of the whole story, as studied in Lessons I, II, V, and VIII, Chapter I.

#### **XVI. Making Paragraphs from Topic Sentences (71)**

In this lesson the main purpose is to help the pupil to form the habit of thinking in a clear and orderly manner. Constructive criticism of the pupil's oral attempts will make much criticism of his written attempts unnecessary.

#### **XVII. Writing a Paragraph from a Topic Sentence (72)**

This exercise is the culmination and test of your successful teaching of the last lesson.

#### **XVIII. Connecting Paragraphs (73)**

This brief study simply suggests the idea of theme development. It directs the pupil's attention to good models in the hope that his own efforts may be better

guided by a direct purpose. Study the lesson with the pupils just as suggested in the book. A thorough treatment of the subject belongs in high school and college. Macaulay's Essays and History of England contain many examples of clear connection between paragraphs, which will be interesting and suggestive even to young pupils, if copied on the board.

### **XIX, XX, XXI. The Conversation Paragraph (74-77)**

This subject is largely review, as the children have been speaking and writing conversation paragraphs for several years. The exercises given in their book offer some new motives for writing conversations.

### **XXII. Writing a Letter in Paragraphs (77)**

Before assigning this lesson have the pupils study Lesson IV, page 128, for a review of letter forms.

### **XXIII. Comparing the Paragraph and the Stanza (78)**

If this lesson is properly assimilated, the reading, memorizing, and teaching of poetry will be much improved. The stanza should not be made the basis of thought study or of memorizing or of reading, unless it marks a unit of thought.

Study with the pupils a poem in which the stanza does not mark a paragraph division; for example, *The Wreck of the Hesperus*. If this were written in prose form, the first conversation paragraph would



include the fourth stanza, and two lines of the fifth ; the second conversation paragraph would correspond with the eighth stanza ; the third conversation paragraph would take the first two lines of the tenth stanza ; while the last two lines of that stanza would make the fourth conversation paragraph, etc.

Have the pupils read poems from their reading books, and note the paragraph divisions.

*Explanatory Note on "The Torch of Life"*

The language of the first stanza is the language of the cricket field. "Close" means "enclosed field." "Pitch" means "the ground or turf in front of the wicket, on which the ball is bowled." The meaning of the first four lines is as follows :

"There is a breathless hush, from excitement, in the cricket Field to-night. If the school team can make ten runs, it will win the match. The turf is hard and rough, making the ball bounce unevenly, and the light makes it hard for the batsman to see the ball. There is only an hour left to play, and all the other members of the team have been put out."

The player does his best, not for his own sake, but for the sake of the game.

## CHAPTER FOUR

### NOUNS AND PRONOUNS; NOMINATIVE CASE; NUMBER AND PERSON; AGREEMENT OF VERBS; GENDER; AGREEMENT OF PRONOUNS

#### Purpose of the Chapter

PUPILS who have used the Second Aldine Language Book have already been introduced to the parts of speech as a means of teaching them to select and use words with better discrimination and effect. The purpose of this chapter is to give a working knowledge of the grammatical terms, distinctions, and usages that surround nouns and pronouns, with exercises which make direct practical application of that knowledge. Only those grammatical concepts are presented which have direct practical bearing on good use and grammatical correctness. Using the ground prepared in Chapter Two, the sections in this chapter lead swiftly to an understanding of those few and simple rules which govern the use of the nominative case, the agreement of a verb with its subject, and the agreement of a pronoun with its antecedent. The knowledge of these rules will show boys and girls how to avoid a large block of common errors.

## I. Nouns Common and Proper (81)

Use this section as an oral group exercise. Write on the blackboard the lines in (a) and ask the questions found in the pupil's book. Only backward pupils will need drill on the difference between ordinary common and proper nouns. But the writing of the words *father*, *mother*, *uncle*, *aunt*, and *cousin* perplexes even grown people. If the rule given at the bottom of page 82 and the examples on the next page are not sufficient to guide the pupil, he may consult the variant rule on page 443 of his book.

## II. Studying Sentences for Nouns (83)

Purpose: to teach pupils to recognize instantly nouns that are harder than those previously studied. Nouns with easy concrete meaning are now perfectly familiar. The exercises in this section provide practice in the quick recognition of nouns like *crash*, *laughter*, *life*, *courage*. This is a necessary foundation for a sure application of the rules of concord which come later. The exercise may be either oral or written.

### Supplementary Work

1. Copy on the blackboard some paragraphs or sentences from the pupils' own compositions, substituting blanks for such nouns as it is possible to supply from the context. Have each pupil write down in

order the nouns with which he would fill the blanks, so that if called on he may read the selection aloud, supplying the nouns from his list. Then, as a class exercise, number the blanks, and write on the board under each number all the nouns which the class can suggest for that blank, perhaps adding some of your own. Let the fitness of the nouns be freely discussed, and let the class decide which is the best for author's purpose. After all the blanks have been filled, the nouns chosen by the class may be compared with those used by the original author.

2. The following selections may be used for similar exercises in seeking the most appropriate noun and thus enlarging one's working vocabulary :

(1) When Theseus was ushered into the royal *apartment*, the only *object* that he seemed to behold was the white-bearded old king. There he sat on his magnificent *throne*, a dazzling *crown* on his head, and a *sceptre* in his hand. His *aspect* was stately and majestic, although his *years* and *infirmities* weighed heavily upon him, as if each *year* were a *lump* of lead, and each *infirmity* a ponderous *stone*, and all were bundled up together, and laid upon his weary shoulders.

— NATHANIEL HAWTHORNE.

(2) On the other *side* he looked down into a deep mountain *glen*, wild, lonely, and shagged, the *bottom* filled with *fragments* from the impending *cliffs*, and scarcely lighted by the reflected *rays* of the setting *sun*. For some *time* Rip lay musing on this *scene*; *evening* was gradually advancing; the *mountains* began to throw their long blue *shadows* over the *valleys*; he saw that it would be dark long before he could reach the *village*, and he

heaved a heavy *sigh* when he thought of encountering the *terrors* of Dame Van Winkle.

— WASHINGTON IRVING.

(3) As he was about to descend, he heard a *voice* from a *distance*, hallooing, "Rip Van Winkle! Rip Van Winkle!" He looked round, but could see *nothing* but a *crow* winging its solitary *flight* across the *mountain*. He thought his *fancy* must have deceived him, and turned again to descend, when he heard the same *cry* ring through the still evening *air*. "Rip Van Winkle! Rip Van Winkle!" — at the same time Wolf bristled up his *back*, and giving a low *growl*, skulked to his master's *side*, looking fearfully down into the glen. Rip now felt a vague *apprehension* stealing over him; he looked anxiously in the same *direction*, and perceived a strange *figure* slowly toiling up the *rocks*, and bending under the *weight* of *something* he carried on his *back*. He was surprised to see any human *being* in this lonely and unfrequented *place*; but supposing it to be some one of the *neighborhood* in need of his *assistance*, he hastened down to yield it.

— WASHINGTON IRVING.

(4) Night is a dead monotonous *period* under a roof; but in the open *world* it passes lightly, with its *stars* and *dews* and *perfumes*, and the hours are marked by *changes* in the *face* of Nature. What seems a *kind* of temporal death to *people* choked between walls and *curtains*, is only a light and living *slumber* to the *man* who sleeps *afield*. All *night* long he can hear Nature breathing deeply and freely; even as she takes her rest she turns and smiles; and there is one stirring *hour* unknown to those who dwell in *houses*, when a wakeful influence goes abroad over the sleeping *hemisphere*, and all the out-door *world* are on their feet. It is then that the *cock* first crows, not this time to announce the *dawn*, but like a cheerful watchman speeding the course of *night*. *Cattle* awake on the meadows; *sheep* break

their fast on dewy *hillsides*, and change to a new *lair* among the *ferns*; and houseless *men*, who have lain down with the *fowls*, open their dim *eyes* and behold the *beauty* of the night.

— ROBERT LOUIS STEVENSON.

3. Kipling's story of "The King's Ankus," in the *Second Jungle Book*, contains a paragraph ("He let the gold pieces fall," etc.) which uses an extraordinary number of nouns and shows how effective they can be. The story of "Quiquern," in the same volume, affords other examples: *e.g.* the paragraphs beginning "In the winter Kadlu," "Kadlu being a good hunter," "The boy learned, too," etc.

### III. Pronouns (85)

Work through this section with the pupils as an oral exercise, writing the illustrative sentences on the board and asking the questions given in the text. Study with them in the same way the pronouns in stanza 5 of "Lochinvar"; also stanzas 1 and 4.

### IV. Personal Pronouns (86)

This is an oral class exercise. It leads up naturally to the subject of case by showing clearly that pronouns have different forms for different uses. Point out the contrast between the nominative and objective forms, although they are not yet named. The possessive forms cause no difficulty in their use, except in the instance mentioned in the text. "Lochinvar,"



stanzas 4 and 5, may be used for supplementary work ; also stanzas 3 and 7 ; also pp. 8-9.

This section lays the foundation not only for case, but also for subsequent practical work in gender, number, and person.

### V. Case (89)

Having learned earlier what is meant by "subject substantive," and having just learned "personal pronouns," pupils are now ready for the practical application of this knowledge. The purpose of this exercise is to show the form and use of the nominative case of pronouns. The nominative case is here taken up because of its direct relation to the subject substantive. Every pupil must learn these forms so thoroughly that he will never be in doubt which is which.

This is an oral exercise. Write on the blackboard the two pairs of illustrative sentences, underline the pronouns to be studied, and ask such questions as the following: What kind of word is "I"? To whom does it refer? What part of the sentence is it? What is the predicate of the sentence? What is the subject of the second sentence? The predicate? What word in this predicate also denotes the person speaking? Could "me" be used as the subject of the first sentence? Which form of the pronoun denoting the person speaking is used as a subject substantive? What other pronouns might be used instead of "me"? Could "I" be used instead of "me"? These questions will

lead the minds of the boys and girls to see what is meant by case. Repeat the questions with the second pair of sentences. If needed, have the pupils study the following pairs of sentences. Which forms of the pronouns are used as subject substantives? Which forms are not? Could the forms be interchanged?

- (1) *I* know Mary.  
Mary knows *me*.
- (2) *We* love Carlo.  
Carlo loves *us*.
- (3) *She* worked hard.  
The work tired *her*.
- (4) *They* saw Frank.  
Frank saw *them*.

No mention is made of the case of nouns, because the pupils have long been familiar with the possessive form, and the nominative and objective cases of nouns are always alike and have no practical significance until the pupil begins the study of a foreign language. The use of the objective (or accusative) case of pronouns, which is merely named at this stage, will be taught later in connection with transitive verbs and prepositions. If it is desired to use the term "Accusative" instead of "Objective," all that is needed is to tell the pupils to use the one term, not the other.

## VI. Right and Wrong in Language (90)

An oral lesson to be read in class with free discussion. Its purpose is to interest pupils in grammatical

rules by showing what we mean when we say one expression is "wrong," another "right." Boys and girls will respect grammatical rules and desire to learn them when they know that they are not arbitrary things, indicating mere fussiness on the part of teacher or parent, but guides to one kind of good manners, with serious social and business consequences to those who neglect them.

### VII. Pronouns as Subjects (91)

### VIII. Pronouns in Compound Subjects (93)

These very important lessons contain the practical application of the grammatical knowledge acquired in previous lessons. The statements in bold-faced type should be learned verbatim; they have been carefully worded for practical usefulness as working rules.

Use the exercises as oral lessons, requiring the pupils themselves to think out the correct forms and to tell clearly and accurately why they are correct. Do not accept lucky guesses. Require pupils to give the reasons, expressed in complete sentences, before they give the forms. For example, if a pupil is studying the last sentence on page 91, he should say: "The pronoun to be used is the subject of the omitted predicate 'will tend the door.' Good speakers and writers always use as subjects the nominative forms *I*, *we*, *he*, *she*, *they*, or *who*. Therefore the proper form for

the blank is 'I.' The speaker means 'I will tend the door.'" Help the pupils to understand what words are omitted in some of the sentences.

### **Important Note**

These exercises, like all subsequent exercises in correct usage, should be frequently repeated until they are thoroughly mastered and the correct form becomes the natural one. Do not let the backward pupils escape you. They, too, must learn to speak correctly. The true teacher will not be satisfied until every pupil's knowledge of grammar functions in his habitual speech.

Herein lies the necessity for much oral repetition of correct forms of expressions, and the value of language games for young or backward pupils. It is not enough that the pupils know which expression is wrong, which right. Grammatical knowledge must be supplemented by frequent practice; theory must be followed by habit-forming oral exercises. The speech forms habitually used by each individual are those which he has learned through his ear; therefore it is through the ear that correct expressions must be established as habits in place of common errors. Grammatical knowledge and insight are needed for self-criticism and self-direction; but only the persistent oral repetition of the correct form will overcome the habit of using an incorrect form. Therefore the pupil must repeat the correct expressions until his ear becomes accustomed

to them; he must say them to himself many times every day until they become fixed in his habits of speech. The advocates of formal grammar and the advocates of mere language drill are not so far apart as they think. They see the opposite sides of the same shield. Read again pages 11-13 of this Manual.

### Drill Cards

An easy and effective way of conducting very frequent oral reviews at a minimum expenditure of time and effort is to use what may be called *Drill Cards*.

The materials needed are cards measuring about  $3 \times 5$  inches, similar to those used in cataloguing libraries. They may be easily obtained at small cost from the Library Bureau, which has offices in many cities. If cards are not easily procurable, slips of paper may be substituted, cut to a size suitable for filing away in envelopes or a drawer.

Write or paste on a card or slip of paper any question or exercise or part of an exercise that you wish to review often: for example, the first section of Exercise (a) on page 91 of the pupils' book. You will soon have an assortment of these cards. When the class has a few moments to spare, distribute among the pupils at random such cards as you wish to review, and require each pupil to answer the questions on his card quickly and accurately. This repeatedly focuses attention on the most important things, without losing any time in turning over pages in books to find the desired exercise.

It also treats all pupils alike. Experience has shown its effectiveness in saving time and keeping pupils alert. The reviews should be quick, snappy, and frequent. Put on the cards only those things which ought to be reviewed often.

If cards are used, different colors may be employed for different parts of speech; or one color may be used for number, another for tense, another for case, etc. This will help you to find the cards that you want for a particular day, and make it easy to follow a systematic plan in review and drill. If you use slips of paper, you can reach the same end by marking them with letters and numbers, and keeping the different letters in separate envelopes.

### IX. Singular and Plural Nouns and Pronouns (95)

This is an oral exercise. Its purpose is to lay the necessary foundation for teaching the agreement of verbs with their subjects and of pronouns with their antecedents. Fix attention chiefly on (*b*) and (*c*), which have very practical bearing on what will come later. Ask for the number of *my*, *his*, *its*, *our*, and *their*, in addition to the words in the list on page 88.

### X. Formation of Plural Nouns (96)

### XI. Dictation Exercise: Singular and Plural Nouns (97)

These exercises may be omitted in whole or in part if your pupils do not need them. They are inserted



here because in some schools they will be needed, at least in part. If your pupils already form the plural of nouns correctly, take up at once the next exercise. In most schools it will be desirable to read with the class at least (5) and (6). Note in your own mind the things particularly needed by your pupils, especially those who are backward, and drill on these things until you secure 100 per cent of correctness. Feel free to omit anything which the class has already learned well.

### **Note on the Possessive**

Your pupils, probably, have long been familiar with the use of the apostrophe to denote possession; that is, with the possessive (or genitive) case of nouns. If they do not know how to form the possessive of both singular and plural nouns, you should now teach them the following rules:

1. The possessive (or genitive) of most nouns is formed by adding an apostrophe and *s*.

Examples: "The boy's coat," "James's hat," "Thomas's ball," "Charles's dog," "Dickens's Christmas Carol," "Men's shoes."

2. The possessive (or genitive) of plural nouns that end in *s* is formed by adding an apostrophe alone.

Examples: "Boys' shoes," "Horses' hoofs," "Ladies' gowns," "The pupils' books," "The girls' lunch room."

Pupils may be told to call the possessive the genitive, if desired, in accordance with the suggestion of the Joint Committee on Grammatical Nomenclature.

## XII. Singular and Plural Verbs (98)

The purpose of this oral exercise is to teach that verbs, too, are singular or plural. Lead the class through the first half of the lesson, writing the first pair of sentences on the blackboard and asking such questions as the following: In what respect do these sentences differ? How many sheep are thought of in the first sentence? What word shows this? What part of speech is it? What word shows that more than one sheep is thought of in the second sentence? Do the sentences differ in anything but the verbs? What is the number of the verb "is"? of the verb "are"? Recall "*She is* won! *we are* gone!" (p. 7).

Have the pupils themselves do sentences 1-6, following the model given in (a). Draw their attention to the fact that in verbs an added "s" marks the *singular* number.

## XIII. Changes in Verbs for Number and Person (99)

Purpose: to make every pupil number-sure in verbs. The bold-faced type and the different forms of "is" and "make" are to be learned by heart; also of "have" and "do." Every pupil must learn them so well that they become second nature to him.

#### XIV. Agreement of Verb with Its Subject (100)

This very important lesson applies the grammatical principles just learned. It shows how to avoid that large class of common errors which consist in the wrong use of singular and plural verbs.

Study through with the class the illustrative sentences on pages 101-102 of their book; encourage full discussion; and help the pupils to see that the choice between a singular and a plural verb depends on the sense. A striking illustration of this is found in the selection from Stevenson on page 53 ("world are"). For more examples of "there was," see "Lochinvar."

Have the pupils themselves think out the correct forms in (a), (b), (c), (d), and (e). Do not let them guess. Require them to think out the reasons and to state them accurately and completely when called for. For example, in doing the first sentence in (a), the pupil should say: "The subject noun is 'girls,' which is in the plural number. Therefore the verb must be plural, and the sentence should be 'There are several girls in the party.'" He may give the correct sentence first and the reason afterward, unless he shows a disposition to guess at the correct form; if he is disposed to guess, require the reason first.

Drill the class on sentences like the following, in which a plural noun comes between the singular subject and the verb:

A bunch of grapes *is*, etc.

Each of the sisters *was*, etc.

A string of beads, etc.  
The roar of the waves, etc.  
The noise of automobiles, etc.

Read again the "Important Note" on page 58 of this Manual.

### **XV. Contracted Forms (105)**

### **XVI. Agreement of Verb with Compound Subject (108)**

These lessons extend the work of the preceding section so as to cover those very common errors which consist in the wrong use of singular and plural verbs in contractions and with compound subjects. Have the pupils themselves work out the exercises in the way indicated in this book, insisting on the reason for each correct form in those exercises in which it is asked for.

Require frequent reviews and much practice. See "Important Note," page 58.

### **XVII. Gender (110)**

This lesson completes the foundation needed for teaching the agreement of pronouns with their antecedents. A pronoun in good usage agrees with its antecedent in gender as well as in number and person. Therefore it is necessary at this point to introduce the pupil to gender, which determines the choice of pronoun; the use of the singular and the plural is a later detail.

The lesson is an easy oral one. After you have led the pupils' minds up to the definitions in the usual way, let them give their own examples of masculine, feminine, and neuter words. Make it plain that words like "cousin" and "I" are either masculine or feminine. Use also "Lochinvar," stanzas 5, 2, 3, and 6.

The old term "common gender" is not approved by modern grammarians.

### XVIII. Agreement of Pronouns in Gender (111)

Study through the first part of this lesson with the class as an oral exercise, making them see that the agreement of a pronoun with its antecedent is simply a matter of common sense, determined by the meaning. Study "Lochinvar," stanzas 5 and 6. Let the pupils themselves do (a). Do not let them use "their" and "them" in sentences 1 and 10; help them to see that the antecedents in those sentences are singular.

### XIX. Gender in Personification (114)

This exercise may be either oral or written. Make it mainly a lesson in composition, subordinating the subject of gender. Thus pupils will learn that the study of gender is not an end in itself, but only one means toward an end — correct speaking and writing. Encourage pupils to bring to class examples of personification of their own finding.

**XX. Agreement of Pronouns in Number (1116)**

This exercise is designed to show pupils how to avoid the errors commonly made in choosing between singular and plural pronouns. It is an oral lesson to be worked through with the class. Have the pupils tell what pronouns should be used in the blanks in (a). To prevent guessing and to make even the slower pupils see the reason for each pronoun, have the antecedent pointed out before the missing pronoun is supplied.

If some bright pupil asks whether "each," "every one," "any one," "every girl," "man after man," etc., are not plural in sense and therefore properly referred to by plural pronouns (*e.g.* "Each must take *their* turn"), you may reply that there is something of a plural sense in these expressions, which is one reason why plural pronouns are so often heard in connection with them; but you can easily prove that the expressions are really in the singular number and properly referred to by singular pronouns. Write the following sentences on the blackboard and ask which form of the verb is the correct one:

Each (is, are) welcome.

Any one (knows, know) that.

Every one (was, were) happy.

Every girl (has, have) a thimble.

Man after man (is, are) examined.



This will show that the expressions under discussion are always followed by singular verbs and that, therefore, pronouns standing for them should be singular, too. See "Important Note," page 58.

### XXI. Ambiguous Pronouns (118)

Study this exercise through with the pupils, encouraging full discussion of the probable meaning of the sentences in (a). After the sentences have been studied and improved orally, they should be written out.

## CHAPTER FIVE

### LETTER WRITING

THIS chapter contains all the common forms of letters that pupils of twelve to sixteen years of age will have occasion to use. Have pupils apply these forms in writing letters for particular purposes, letters that their needs make necessary, such as: invitations to school functions and personal entertainments; requests for samples for school exhibits; or for folders or pictures that you may need for geography or history work; letters to pupils in other grades or schools for the sake of giving or asking information that will be of interest.

A class in New England and one in the Middle West acquired valuable first-hand information in history and geography by the exchange of letters. A class in England and a class in America kept up a brisk correspondence for a year.

The primary purpose of all these letter-writing plans, which are but examples of the many that may be used, is to provide a definite, practical, and interesting motive for writing. To make letter writing really worth while, pupils must write letters to real people, letters that

will be delivered to the persons addressed, letters that will be gladly received, read with interest, and carefully answered. Writing letters for the teacher and her waste basket can at best do little more than teach mechanical form.

### SOME SUGGESTIONS FOR REAL LETTERS

Pupils in other schools would be glad to receive letters telling about the following matters:

1. School athletics — games, sports, interscholastic games and meets.

2. Industrial work — manual training, farming, sewing, cooking.

3. Home work — what the pupils are doing to help at home. What they are doing for their country.

4. Collections pupils have made or are making — stamps, flowers, pictures, autographs, coins, books, etc.

5. Places of historic interest in the neighborhood. Describe one such place in detail, telling why it is famous. Use pictures to illustrate.

6. Chief industries of the neighborhood. Describe one. Illustrate with pictures or samples of the product described.

7. What pupils are planning to do or to be when school days are over. How they are preparing for that future.

8. How they earn money. How they save money.

9. What they are doing to beautify their home, school, or neighborhood.

## CHAPTER SIX

### MODIFIERS; ADJECTIVES; ADVERBS

#### Purpose of the Chapter

LEARNING what is meant by a modifier is the necessary preparation for understanding adjectives, adverbs, and most phrases and clauses. In fact, in speaking and writing there is more frequent need of noting that certain words and groups of words are modifiers than there is of noting the different kinds of modifiers, necessary as these distinctions sometimes are. Our speech is made up mainly of substantives, verbs, and modifiers; and having learned to use nouns, pronouns, and the simpler forms of verbs, pupils must now acquire a clear understanding of what modifiers are and how they may be used effectively and correctly.

#### I. Apposition (131)

Using a noun in apposition is the simplest, and perhaps the oldest, way of modifying the meaning of a word. This lesson marks the beginning of a study of modifiers which will eventually lead to a full understanding of their significance and importance, and greatly improve the interest and accuracy of the pupils' oral and written language.

After working through the first part of the lesson in the usual way, have the pupils study (*a*) orally as directed in their book. Insist on their giving facts and reasons in complete statements. Encourage the pupils to suggest additional examples of useful apposition. Nouns may be written on the blackboard in sentences, and interesting or necessary appositives added by the class.

After (*a*) has been studied orally, it should be used as a dictation exercise.

## II. What a Modifier Is (132)

This is an oral lesson to be studied with the pupils. Read a few additional paragraphs from "The Tragedies of the Nests." After the class has taken note of the topic sentence given in their book, write on the blackboard the bare sentence, "Birds build"; then let the pupils improve it, adding one modifier at a time, the pupil who suggests a modifier telling why it is added, and you writing each newly modified sentence below the last one (as on page 133 of the pupil's book). After Burroughs' sentence has been studied and built up by the pupils, let them construct other interesting sentences by adding other modifying words and groups of words to the same skeleton, "Birds build." Encourage discussion of the appropriateness and interest of the suggested modifiers.

Take time enough to do this important fundamental work so well that every pupil will clearly perceive the

nature and use of a modifier. Do not let the more capable pupils take more than their share of the time. Encourage the diffident and slow, and insist that they do even more than their share; they need it most. The exercise may be constantly and profitably varied and repeated by using different skeleton sentences, as on page 137 of the pupil's book. Help the pupil who is slow to understand.

### III. Studying Sentences for Modifiers (134)

The purpose of this exercise is to test and reënforce the pupil's understanding of what a modifier is. The sentences selected have sufficient difficulty to make the test a real one. Their analysis requires thought. Let the pupils themselves analyze the sentences orally, following the model given in their book. After the exercise has been done orally, it should be written in the manner suggested.

Have the pupils analyze in the same way sentences selected from their own writing.

### IV. Using Modifiers (136)

The last exercises have taught the nature of modifiers; the purpose of this one is to show their very great importance. Work through the lesson orally with the class, without distinguishing between the different kinds of modifiers, except to note that some are single words and some are groups of words. Write



on the board skeleton sentences consisting of subject substantive, verb, and in some cases direct objects (which need not be explained now); then let the class make interesting, vivid sentences from these skeletons. Encourage competition. Do not let the bright pupils have more than their share of the time. If possible, let the class do (*b*) before their attention has been drawn to (*c*).

Supplement (*b*) and (*c*) by picking out the basic words of interesting sentences which you or the pupils may select; then let pupils who have not seen the original sentences build interesting sentences from the basic words. Write the original sentence under the sentences which they have made, and have them point out its modifiers.

Encourage competition in (*d*), which may be either an oral or a written exercise. Write on the board the most interesting sentences made from these skeletons. This is an exercise in thinking as well as in expression — in composition as well as in grammar.

To carry this exercise still further, give out as a problem some skeleton sentence like "Boys and girls ran," taken from an English classic. Let each pupil bring to class next day his best effort in enlarging it. Write on the blackboard the sentences that the class thinks particularly successful, and compare with the original sentence. Encourage pupils to write in verse, if they wish.

### V. Position of Modifiers (138)

The purpose of this lesson is to show the necessity of placing modifiers in the right places. Work through the lesson with the pupils in the manner indicated in their book. After (b), (c), and (d) have been studied through orally, they should be written.

Encourage pupils to bring to class examples of misplaced modifiers which they may find in advertisements or elsewhere.

### VI. Adjectives (140)

Having learned the nature and importance of modifiers, pupils are now ready to study those more technical matters which relate to different kinds of modifiers and which must be learned by one who wishes to avoid common errors. They already know something of the nature and importance of descriptive adjectives. The purpose of this exercise is to enlarge their knowledge of what an adjective is.

Adjectives and adverbs are first presented in contrast, which is the easiest way to teach the differences between them. Then the distinction between the two important kinds of adjectives — descriptive and limiting — is dwelt on, in order that the pupil may learn to recognize not only easy descriptive adjectives, but the more difficult limiting adjectives. He must feel the adjective function in “this,” “an,” and “no” as clearly as he feels it in “blue.”

In (a) get from the pupils as long lists of adjectives as possible. This not only helps to make clear the nature of adjectives, but it helps to enlarge each pupil's working vocabulary and prepares the way for exercises in description. Have the longest list written on the board, and add to it the adjectives suggested by other children. The lists may be left on the board and pupils encouraged to add to them from time to time.

### Supplementary Work

1. The work in (a) may be extended by writing other nouns on the board and having pupils make lists of adjectives that might be used with them. Select nouns with which a large variety of adjectives may be used.

2. A competition or game may be made of (a), as suggested for Chapter Two, XI, *e*. See page 35 of this Manual.

3. The work in (c) may be extended to any desired extent by writing on the board other selections containing adjectives, chosen from pupils' compositions or standard literature; or reading books may be brought into class and selections studied for adjectives.

4. Copy on the blackboard some paragraphs or sentences from the pupils' own compositions, substituting blanks for such adjectives as it is possible to supply from the context. Have each pupil write down in order the adjectives with which he would fill the blanks, so that if called on he may read the selection aloud,

supplying the adjectives from his list. Then, as a class exercise, number the blanks, and write on the board under each number all the adjectives which the class can suggest for that blank, perhaps adding some of your own. Let the fitness of the adjectives be freely discussed, and the class decide which is best for the author's purpose. After all the blanks have been filled, the adjectives chosen by the class may be compared with those used by the original author. Can any sentences be improved by adding adjectives? The main thing for the pupils to realize is the great part that adjectives play in conveying mental pictures and in stirring feelings, and the consequent importance of choosing them with discriminating care. Such exercises foster an interest in words, and develop the habit of noting their precise meanings and of choosing those which will give the most vivid and accurate mental pictures.

5. The following selections may be used for similar exercises in seeking the most appropriate adjectives and thus enlarging one's working vocabulary :

(a) In a *long* ramble on a *fine* autumnal day, Rip had unconsciously scrambled to one of the *highest* parts of the Kaatskill mountains. He was after his *favorite* sport of squirrel-shooting, and the *still* solitudes had echoed and reëchoed with the reports of his gun. *Panting* and *fatigued*, he threw himself, late in the afternoon, on a *green* knoll, covered with mountain herbage, that crowned the brow of a precipice. From an opening between the trees he could overlook all the *lower* country for many a mile of *rich* woodland. He saw at a distance the

*lordly* Hudson, far, far below him, moving on its *silent* but *majestic* course, with the reflection of a *purple* cloud, or the sail of a *lagging* bark, here and there sleeping on its *glassy* bosom, and at last losing itself in the *blue* highlands.

— WASHINGTON IRVING.

(b) Ichabod Crane was tall, but exceedingly *lank*, with *narrow* shoulders, *long* arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his *whole* frame most loosely hung together. His head was *small*, and flat at top, with *huge* ears, *large green glassy* eyes, and a *long snipe* nose, so that it looked like a weathercock perched upon his *spindle* neck, to tell which way the wind blew. To see him *striding* along the profile of a hill on a *windy* day, with his clothes *bagging* and *fluttering* about him, one might have mistaken him for the genius of famine *descending* upon earth, or some scarecrow, eloped from a cornfield.

— WASHINGTON IRVING.

(c) The school-house stood in a rather *lonely* but *pleasant* situation, just at the foot of a *woody* hill, with a brook *running* close by, and a *formidable* birch-tree *growing* at one end of it. From hence the *low* murmur of his pupils' voices, *conning* over their lessons, might be heard in a *drowsy* summer's day, like the hum of a bee-hive; interrupted now and then by the *authoritative* voice of the master, in the tone of menace or command; or, peradventure, by the *appalling* sound of the birch, as he urged some *tardy* loiterer along the *flowery* path of knowledge. Truth to say, he was a *conscientious* man, and ever bore in mind the *golden* maxim, "Spare the rod and spoil the child."

— WASHINGTON IRVING.

(d) "He was a *comely*, *handsome* fellow, perfectly well made, with *straight strong* limbs, not too *large*; *tall* and *well-shaped*,

and, as I reckon, about twenty-six years of age. He had a very *good* countenance, not a *fierce* and *surly* aspect, but seemed to have something very *manly* in his face, and yet he had all the sweetness and softness of a European in his countenance too, especially when he smiled. His hair was *long* and *black*, not *curled* like wool; his forehead very *high* and *large*, and a *great* vivacity and *sparkling* sharpness in his eyes.

— DANIEL DEFOE: "Robinson Crusoe."

(e) "It is a *pleasing* sight, of a Sunday morning, when the bell is sending its *sober* melody across the *quiet* fields, to behold peasantry in their *best* finery, with *ruddy* faces and *modest* cheerfulness, thronging tranquilly along the *green* lanes to church.

— WASHINGTON IRVING.

(f) The stars were *clear*, *coloured*, and *jewel-like*, but not *frosty*. A *faint silvery* vapour stood for the Milky Way. All round me the *black* fir-points stood *upright* and *stock-still*. I could hear my donkey steadily munching at the sward; but there was not *another* sound, save the *indescribable quiet* talk of the runnel over the stones.

— ROBERT LOUIS STEVENSON.

(g) In my walk yesterday forenoon I passed an old house which seemed to be quite *deserted*. It was a two-story, *wooden* house, *dark* and *weather-beaten*. The *front* windows, some of them, were *shattered* and *open*, and others were *boarded up*. Trees and shrubbery were growing *neglected*, so as quite to block up the *lower* part. There was an *aged* barn *near* at hand, so *ruinous* that it had been *necessary* to prop it up. There were two *old* carts, both of which had lost a wheel. Everything was in keeping. At first I supposed that there would be *no* inhabitants in such a *dilapidated* place; but, passing on, I looked back, and saw a *decrepit* and *infirm* old man at the angle of the house,



its *fit* occupant. The grass, however, was very *green* and *beautiful* around this dwelling, and, the sunshine falling brightly on it, the *whole* effect was *cheerful* and *pleasant*.

— NATHANIEL HAWTHORNE.

(*h*) I found a *small* turtle by the roadside, where he had crept to warm himself in the *genial* sunshine. He had a *sable* back, and underneath his shell was *yellow*, and at the edges bright *scarlet*. His head, tail, and claws were *striped yellow, black, and red*. He withdrew himself as far as he possibly could into his shell, and absolutely refused to peep out, even when I put him into the water.

— NATHANIEL HAWTHORNE.

5. Let the pupils read descriptive paragraphs from their readers, sentence by sentence, and try to substitute better adjectives than those used by the writer.

### VII. Articles (143)

This exercise is designed to show pupils how to choose between *a* and *an*, and between *a* (*an*), *the*, and *no article*. It is an oral lesson to be worked through with the pupils. Make it clear that the choice between *a* and *an* is determined by sound, not spelling. Help even the less capable pupils to see the difference in meaning in the sentences in (*b*). See "Important Note," page 58.

### VIII. Singular and Plural Adjectives (145)

This exercise is designed to teach pupils to avoid common errors in the use of plural adjectives and other words associated with "sort" and "kind." It

is an oral exercise ; but parts of it may be written if desired. See " Important Note," page 58.

### IX. Adverbs (147)

This is an oral exercise to be studied through with the class. Its purpose is to drive home the nature and importance of adverbs. The classification of adverbs into adverbs of manner, time, place, and degree is helpful to some pupils.

In (*a*), (*b*), and (*c*) get from the pupils as long lists of adverbs as possible, to make clear the nature of adverbs, to enlarge the pupil's vocabulary, and to prepare for later exercises in composition.

After the lesson has been studied orally, parts of it may be written. Use these lists as you did the lists of verbs and adjectives. See pages 35 and 75 of this Manual.

In (*d*) before having the pupils make sentences, let them make lists of verbs, adjectives, or other adverbs that the given adverbs might modify.

### X. The Form of Adverbs (151)

Form is always easier than function ; therefore pupils sometimes try to save themselves the trouble of thinking by adopting as a working rule, "An adverb ends in *ly*." To save them from this error, the preceding exercise not only emphasized function as the test of an adverb, but it also brought into prominence such adverbs as "fast," "afoot," "here," "abroad," "now,"

“often,” “very,” “more,” and many others that do not end in “ly.” In this exercise, emphasize the fact that adverbs of *manner* are freely formed by adding “ly” to adjectives, but draw attention at the same time to “lively,” “friendly,” “stately,” “queenly,” and other words which end in “ly” without being adverbs.

Dwell on the fact that *good*, *sure*, *easy*, and *bad* are never used as adverbs by good speakers and writers. To this list may be added any words which your pupils habitually misuse as adverbs.

Adjectives used as adverbs contrary to present usage are often found in the books read in schools. The explanation is that adjectives used as adverbs are frequent in the literature of the seventeenth and eighteenth centuries: as, “Then was the king *exceeding* glad” (Dan. vi. 23); “The sea went *dreadful* high” (Robinson Crusoe). They also occur somewhat freely in modern poetry. In modern literary prose they are seldom used, good writers preferring the adverbial forms in “ly,” except in a few cases which must be learned by observation: as, “*Pitch* dark”; “He ran *fast*”; “Come *quick*”; “Stand *right*”; “I bought it *cheap*.”

### Supplementary Work

1. Mention one by one the following adjectives and have the pupils give quickly the corresponding adverbial expression:

nice	easy	friendly	stately
good	fast	sudden	steady

beautiful	slow	careful	queenly
lively	brave	sure	polite
pleasant	bad	near	quiet
bright	clumsy	heavy	ungainly

Add to this list any words which your pupils misuse as adverbs.

2. Let several compositions by pupils be copied on the board, and studied by the class with respect to adverbs. Have the class make suggestions for correcting, substituting, or adding adverbs.

3. Copy on the blackboard some paragraphs or sentences from the pupils' own compositions, substituting blanks for such adverbs as it is possible to supply from the context. Have each pupil write down in order the adverbs with which he would fill the blanks, so that if called on he may read the selection aloud, supplying the adverbs from his list. Then, as a class exercise, number the blanks, and write on the board under each number all the adverbs which the class can suggest for that blank, perhaps adding some of your own. Let the fitness of the adverbs be freely discussed, and the class decide which is best for the author's purpose. After all the blanks have been filled, the adverbs chosen by the class may be compared with those used by the original author.

4. The following selection (also the selection from Hawthorne on page 105) may be used for a similar exercise in seeking the most appropriate adverb :

Looking *out* on the garden in front of my residence, I observed a robin alight on a small tree. It was midwinter, and the ground was covered with *about* a foot of light snow. A cat came *stealthily along*, with difficulty making her way through the snow until within *about* three feet of the tree where the bird was. The robin was *sluggishly* resting on a twig distant three feet from the surface of snow. The cat, owing to the softness of the snow, could not *well* venture to make a spring. She crouched *down* and at first *gently* stirred herself, *evidently* with the purpose of causing the bird to move. The first attempt failed. She *again* more *actively* stirred herself by a shaking motion; but she *again* failed. Then she stirred herself *vigorously again* and started the bird, which flew *about* fifty feet *away*, and alighted on a small low bush on the northern side of a close boarded fence. The cat *keenly* watched the flight and the alighting of the bird. *Then* as *quickly* as she could cross through the snow, she took a circuit of *about* one hundred feet, all the while watching the place where the bird was, and covering her march by making use of every available bush to hide her. When out of range of the bird's vision, she more *actively* made for the fence, leaped over it to the southern side, and moved along the southern side of it. *Presently* she jumped on it, calculating her distance so *accurately* that she came within a foot of the bush where the bird was, and at once sprang. She missed her prey, but I thought she proved herself a cunning hunter.

## XI. Comparative and Superlative (154)

## XII. Forming the Comparative and Superlative (156)

In working over these lessons with the class as outlined in the pupil's book, emphasize (1) the general method ("that sounds best"); (2) the method

with adverbs ending in "ly"; and (3) the special words.

In (a), have the pupils compare as many additional adjectives and adverbs as you wish.

### XIII. Using the Comparative and the Superlative (157)

This exercise explains in the simplest way possible those points in the use of the comparative and superlative degrees which puzzle many persons. It lays the emphasis where it belongs — on sense, not rules.

It is not true that good speakers *never* use the superlative degree when only two things are compared; therefore we are not justified in insisting that pupils must *always* use the comparative degree when only two things are compared. To insist on a hard and fast rule would be an illustration of what James Russell Lowell meant by "attempts to starch and iron out our language." The wording of the text in the pupil's book accurately presents the trend of good usage without overstating it.

Insist that pupils tell why the sentences in (c) are wrong before they try to correct them. The sentences should read :

(1) This dress is the one I like best of all (or, of all that I have). (2) I like it better than any other I have. (3) My mother, too, likes it best of all.

(4) New York is more crowded than any other city in America. (5) Paris is the most crowded city in France (or, most crowded of the French cities, or, of all cities in France).

(6) Snowdrop was fairer than any other.



After the lesson has been studied through with the class orally, parts of it may be written.

#### XIV. Kipling on "Elegant" Scenery (160)

This exercise teaches itself. In (a) get from the pupils as long a list of adjectives as possible. Let them also suggest adjectives that Kipling might have used instead of "big," "winding," "no," "roaring," "honey-colored," and "highest," and discuss their appropriateness and effect.

#### XV. Overworked Adjectives (163)

#### XVI. More Adjectives Often Misused (166)

#### XVII. Some Adjectives and Adverbs Often Confounded (168)

#### XVIII. Double Negatives (169)

Use these last four exercises according to the actual needs of your pupils. Do not hesitate to pass over lightly any parts that they already know; be sure to dwell on words which they habitually overwork or misuse. Add freely any overworked or misused adjectives or adverbs not mentioned in the text, and construct exercises on them.

Help the pupil positively as well as negatively; show him what to say as well as what not to say. For example, don't stop with telling him not to say "an awful mistake," and don't be satisfied with suggesting a single substitute for "awful." Have the class

suggest other possible substitutes, and add to the list yourself. Keep such lists on the board before the eyes of the pupils. Write the overworked word at the top of the list, draw a line through it, and write the possible substitutes underneath. Get from the pupils as long lists as possible. Encourage competition in finding adjectives for the nouns in (e), and proper substitutes for the overworked adjectives in (f).

Read again the "Important Note," page 58.

## CHAPTER SEVEN

### THE CHOICE OF WORDS

**THE** study of this whole chapter should arouse keen interest in words as vehicles of expression, and create a desire on the part of the pupils to enrich their vocabulary with new words. The habit of appropriating new words is a valuable one and is not difficult to form.

#### I. Importance of a Large Vocabulary (171)

After studying the lesson in their book with the pupils, let them look through any printed page to find all the words the meaning of which they know, but which they do not use. Why do they not use these words?

Let a pupil read the selection again, substituting his own words for the words that are not in his speaking vocabulary. Let the rest of the class decide which are better — the words used in the selection or the pupil's substitutes. As a pupil frequently has to use several words, in some cases even a long clause or sentence, in place of one good word, the need of a large vocabulary is made a personal, real motive that will urge pupils to intelligent word study and mastery.

Such exercises will reveal to the pupils impressively the wealth of words that they are not appropriating

to their use. Encourage them to adopt new words. It may help to ask periodically — perhaps every week — for new words that each pupil has adopted into his vocabulary within the week.

## II. Synonyms (172)

This oral lesson may be supplemented by a written lesson in which the children are asked to write a connected exercise — a story or description — using several synonyms for one word. In such an exercise have them use synonyms of words that are commonly misused, or used too much : for example,

1. Write a conversation in which you use at least five synonyms for *said*.
2. Write a description in which you use at least five synonyms for *lovely*.

This may be extended to other words overworked by your pupils.

## III. Finding Synonyms (173)

The immediate purpose of this lesson is to increase the pupil's vocabulary, but in doing this, something even more important is accomplished ; for every new word means a new idea, or a new grasp of an old idea, or a more accurate distinction of ideas.

The test of the pupil's acquisition of new ideas as well as new words will be found in Exercises (c) and (d). The connected sentences about the knight will reveal

either a sympathetic understanding of the subject, or the perfunctory act of grouping sentences.

The reading of Tennyson's "Sir Galahad" will do much to prepare the pupils for an appreciative performance of the exercise.

If possible, introduce your pupils to such useful books as Soule's "Synonyms," Roget's "Thesaurus of English Words," and Putnam's "Word Book."

#### IV. Using the Most Appropriate Word (176)

Supplement this oral lesson by a written exercise in which the pupils are asked to write connected sentences, using one or more synonyms from each list given.

Following is an illustration of such an exercise :

I *strolled* through the woods one day, listening to the music of the forest. The brook *murmured* over the white pebbles. The wind *sighed* in the tree-tops. The little leaves *whispered* together.

Suddenly a deer *bounded* through the woods. Two dogs in hot pursuit *dashed* after him. A hunter following *shouted* and hallooed to his dogs to urge them on.

The forest peace was shattered.

#### V. Words of Special Association (177)

#### VI. Words Denoting Different Degrees (177)

These oral exercises are to be discussed freely with pupils. In connection with these exercises dictionaries

should be in constant use. Every exercise ought to result in adding many words to each pupil's vocabulary.

## VII. Antonyms (179)

### VIII. Studying Sentences for Antonyms (179)

The above two exercises are parts of one lesson.

Study the first with the pupils to insure their understanding of the term "antonym."

The purpose of Exercise VIII is to teach the effective use of antonyms in giving *force* and *vividness* to language. In reading the quotations given in their books, the pupils must feel and express this force and vividness which the antonyms represent.

This means that they must: (1) form a clear mental picture, and (2) give appropriate emphasis to words, so that the hearer will form a mental picture similar to their own. Facial expression and gestures may be used as effective aids to the voice.

Help the pupils by reading some of the quotations for them, and questioning: as, (1) Could you actually see the French flag sink *down, down, down* that lofty flagstaff? Could you see the American flag mounting *up, up, up*? Which seemed to droop in your mental picture? Which seemed to ripple in triumph? Read the quotations so that I may see what you see.

Since antonyms are used to make the hearer or reader *see* more clearly and *feel* more deeply, their



effectiveness may be tested by the pupil's response to the contrasts. Test him by asking such questions as these: (3) What do you see when I say *Youth*? *Age*? How do you feel when I say *nimble*? *Lame*?

### IX. Finding Antonyms (181)

This lesson is not given merely to have the pupils use the given antonyms. These have long been common words in their vocabularies. First year children can give such sentences as, Sugar is sweet; vinegar is sour.

Grammar grade children should strive to give thoughtful, worth-while sentences. Therefore they should study the models and try to approach them. Suggest that they write some original proverbs. Keep a collection of the best. Here are some original sentences as types:

A true *friend* makes a generous *enèmy*.

Better be *poor* in money and *rich* in friends.

*Order* is *peace*; *disorder* is *war*.

*Light* for *work*; *darkness* for *rest*.

### X. Words Whose Sounds Suggest Their Meaning (182)

The oral work in this exercise may be supplemented by a written lesson. After studying (b), have the pupils write a connected story or description using as

many animal cries as possible. The following may prove suggestive beginnings :

1. I was awakened by the most surprising noise.
  2. All the animals on the farm met to express their ideas of Thanksgiving.
  3. I once tried to spend a quiet day on my grandfather's farm.
  4. The animals in the barnyard went on strike last summer.
  5. One day I ran over an old duck with my automobile.
- That night I had a frightful dream.

### XI. Studying Selections for Fitting Words (184)

### XII. Studying Selections for Words Arousing Feeling (188)

Have pupils make similar analytical studies of selections in their readers. The following poems offer many fine opportunities for such studies :

The Bugle Song	Tennyson
To a Waterfowl	Bryant
Old Ironsides	Holmes
The Wreck of the Hesperus	Longfellow
The Battle Hymn of the Republic	Julia Ward Howe
Song of the Chattahoochee	Sidney Lanier
The Brook	Tennyson

### XIII. Thinking of the Right Word (189)

### XIV. The Game of Tracking Words (191)

If you see that the pupils put into practice these plans of thinking of the right word, or of "tracking" it until they find it, — doing a little of this work every

day — you will accomplish much more than the building up of a good vocabulary for your pupils. You will teach them lessons of study and research that will be of the utmost value in the preparation of all school work. You will establish habits of steadfastness that will influence their whole life.

#### **XV. Some Common Synonyms and Antonyms (193)**

Do not think that the completion of the few exercises given or suggested in this lesson ends its usefulness. These lists are to be referred to again and again. Going back to these lists for help in oral and written composition should become a habit. Foster this habit by making occasions for the frequent use of the lists.

## CHAPTER EIGHT

### VERBS

THE changes in verbs for number and person have been taught in Chapter Four. The purpose of this chapter is to present, in the simplest and most interesting manner possible, those remaining facts about the English verb that are indispensable for one who would speak and write correctly.

#### I. Verb Phrases (206)

This lesson teaches itself. Let the pupils themselves study the verb phrases in (*a*), following the model in their book. In (*b*) get from the pupils as long a list of verb phrases for each blank as possible. The exercises may be written after they have been done orally.

Have the pupils point out the verb phrases in some of their own sentences.

#### II. Transitive Verbs. Direct Objects (210)

Study this important lesson through with the pupils, leading their minds up to the definitions by writing the lines from Browning on the blackboard and asking such questions as these: What actions did the rats

perform? What was directly affected by the fighting? by the killing? by the biting? What did the rats eat? What did they lick? What two things were involved in the fighting? (The rats and the dogs.) What things were involved in the killing? in the biting, eating, and licking? What part in each action did the rats have? (They did it; they were the *doers*.) What part in the killing did the cats have? (They were affected by it; they were the receivers of the action.) What was affected by or received the fighting, biting, eating, and licking? Does the action expressed by any one of these verbs stop with the doer? (No; it passes over to a receiver, a person or thing affected by it.) Such questions help the pupils to grasp the substance of the definition.

There are several objections to defining a transitive verb as "a verb that takes a direct object." In the first place, that definition is true only of the active voice; yet all verbs in the passive voice are transitive also. In the second place, it does not give pupils much help in distinguishing direct objects from predicate nouns, as in the sentences, "Wilson wrote history" and "Wilson became President." In the third place, it leaves unexplained the term "transitive," which is universally used. The definition should point to the intrinsic character of the verb, give real help to the student, and be always true. In course of time, pupils properly taught will come to recognize instantly a transitive verb with a direct object as distinguished

from a linking verb with a predicate word. Boys and girls must learn to see this distinction clearly before they can be sure of avoiding the very common errors discussed in Sections IV, X, and XII.

Dwell on compound direct objects. This lays the foundation for the practical work in IV (214).

### III. Studying Sentences for Direct Objects (212)

The purpose of this exercise is to test and strengthen the pupils' understanding of the nature and use of transitive verbs and direct objects.

In (a), (b), and (c) require variety and interest in the sentences made by the pupils. Get as many interesting sentences from them as you can, writing the best of them on the board. Let them use as many appropriate modifiers as they wish in any part of the sentence.

When the pupils point out the direct objects in (d), have them follow the model given at the beginning of the lesson.

As supplementary work have the pupils point out, in the same way, the direct objects in sentences selected from their own writing.

### IV. Using Pronouns as Direct Objects (214)

This exercise contains the practical application of what has just been learned.

In doing (a) require the pupils to give in complete statements the reason for each correct form before

giving the form itself; this prevents guessing, and helps to fix in the mind what the lesson is designed to teach. For example, a pupil studying the first sentence should say: "The pronoun to be used is one of the direct objects of the transitive verb 'met.' When a pronoun is used as a direct object, good writers and speakers always use the objective case. Therefore the sentence should be, 'Jessie met Stanton and *me* down town.'"

Help the pupils to see that —

In (9) *whom* is the direct object of *can trust*; *him* is the direct object of "I *can not trust*" omitted and understood.

In (11) *they* is the subject of *must stay*.

In (12) *them* is the direct object of *will keep*.

In (17) *whomever* is the direct object of *to elect* understood. The entire clause is the direct object of "elect"; but it is not necessary to dwell on this at this point.

In (18) *whoever* is the subject of *did*.

Extend this kind of study to sentences in which the pupils themselves have misused nominative forms as direct objects.

Have the correct sentences read aloud again and again to train the ear. Keep typical correct sentences before the pupils on the blackboard. Spend as much time on this lesson as may be necessary, and come back to it again and again until it is no longer needed. See "Important Note," page 58.



### V. Indirect Objects (216)

This lesson lays the foundation for the practical work in the next section. It is an oral lesson to be studied through with the pupils, after which (a) and (b) may be written, if desired. Draw attention to the case of a pronoun used as an indirect object, and ask whether the nominative case might be used instead. This will lead the minds of the pupils straight to the next lesson.

### VI. Using Pronouns as Indirect Objects (218)

This section contains the practical application of the formal grammar learned in the last lesson.

Require the pupils to give the reason for each correct form before giving the form itself. A pupil studying the first sentence in (a) should say: "The pronoun to be used is the indirect object of 'read,' which has 'poem' as its direct object. An indirect object should be in the objective case. Therefore the sentence should be, 'Please read us children a poem.'" Point out that "children" is in apposition with "us."

Have the pupils study in the same way any sentences of their own in which they have misused nominative forms of pronouns as indirect objects. Train the ear to the correct forms by having them frequently read aloud. Remember what has been said on page 11 about the treatment of common errors.

## VII. Intransitive Verbs (219)

Having learned the nature of transitive verbs and the correct use of direct and indirect objects, the pupil must now study the nature of intransitive verbs and thus lay the foundation for understanding the correct use of predicate nouns, pronouns, and adjectives, as distinguished from direct objects on the one hand and adverbs on the other. Failure to understand and observe the distinction between direct objects, predicate pronouns, predicate adjectives, and adverbs is the cause of a large number of common errors. The study of intransitive verbs incidentally helps to make clear the distinction between *lie* and *lay*, *rise* and *raise*, *sit* and *set*.

Lead the pupils up to the definition by writing on the blackboard lines 6, 7, 8, and 11 (at least) from the stanza about Sir Galahad, and asking such questions as these: What action is asserted of the hard brands? Do they "shiver" any person or thing? Is any person or thing except the subject affected by the shivering? Does the action expressed by the verb pass over from the doer to a receiver? or does it involve only the doer? Ask similar questions about "crack," "fly," "reel," and "fall."

In (a) insist on complete statements of reasons, to fix the distinctions in mind and prevent guessing. For example, a pupil should say: "'Comes' denotes an action that does not pass over from the doer,

'rainbow,' to a receiver; therefore it is intransitive." Another pupil should say: "'Exalteth' denotes an action that passes over from the doer, 'righteousness', to a receiver, 'nation'; therefore it is transitive, with 'nation' as its direct object."

In (b) insist on interesting sentences, as an exercise in thinking and composing.

### VIII. Transitive and Intransitive Verbs Often Confounded (221)

This lesson teaches itself and calls for some resolute memorizing of forms and meanings. After the pupils have learned the meanings of the different forms, have them work through the exercises, giving reasons in complete statements.

Remember the "Important Note" on page 58.

### IX. Linking Verbs (226)

Intransitive verbs are of two kinds, *complete* verbs and *linking* verbs. This distinction is of great practical importance; it explains why it is correct to say "She dresses beautifully," but wrong to say "She looks beautifully," why we say "I felt fine" but not "I played fine," and why good speakers do not say "It was me," though they often say "It pleased me."

Study the lesson through with the pupils orally, using the blackboard and the method of study outlined in the pupil's book. Dwell on the difference between direct objects and the words that follow linking verbs.

Have the pupils learn the list of common linking verbs.

Use (*b*), (*c*), and (*d*) as exercises in building up interesting sentences, as on page 213. Do not accept bare, uninteresting sentences like "Squirrels crack nuts." Insist on the addition of modifiers to make the sentences interesting. In this way you will make the lesson an exercise in thought and expression as well as in grammar.

### X. Predicate Nouns and Pronouns (229)

Predicate nouns never cause any trouble in English, because nouns have the same form for both nominative and accusative relations; the difficulty lies in predicate pronouns, which are sharply distinguished in good usage from pronouns used as direct objects.

After writing the two illustrative sentences on the blackboard, lead the minds of the pupils to the definition by questions. What kind of verb is "is"? What does "major" do in the sentence? (It completes the predicate and describes the subject.) What part of speech is it? Ask similar questions about "he."

The purpose of (*a*) is to test and strengthen the pupils' insight into the difference between direct objects and predicate nouns or pronouns, as a further preparation for the practical application which comes in (*b*).

In (*b*) require the reason before the form, as usual. At first the pupil should say: "The pronoun to be used is a predicate pronoun linked to the subject 'it' by

the verb 'is,' to describe or explain it. A predicate pronoun should be in the nominative case. Therefore the sentence should be, 'It is I.' " After a while this form of explanation may be shortened, to avoid tediousness.

Follow the suggestions previously given for combating common errors by training the ear and establishing habit. Have the pupils explain and correct the errors they themselves make. See pages 11 and 58.

### XI. Predicate Adjectives (232)

This lesson prepares the way for the practical work in the next section.

Write the illustrative sentences on the board, and ask the following questions: What does "neatly" tell? Does it go with "she" or "sews"? What part of speech is it? Why? Could "neatly" be omitted without destroying the sentence? Could "sews" be changed to "is" or "seems"? Read the sentence without "neatly." Read the second sentence without "neat." Could "neat" be omitted? Does it apply to "she" or "seems"? What part of speech is it? Why? Could "seems" be changed to "is" without much change in the meaning?

In giving reasons in (a), the pupil should say: "'Me' denotes the receiver of the action expressed by the verb 'called'; therefore it is a direct object. 'Again' modifies the verb 'called'; therefore it is an

adverb. 'Angry' completes the predicate and describes or limits the subject 'father'; therefore it is a predicate adjective."

## XII. Choosing between Predicate Adjective and Adverb (234)

This lesson is the practical application of the grammatical knowledge and insight just acquired, combined with what was previously learned about the form of adverbs (Chapter Six, Section X).

Emphasize the fact that *good* is never used by good speakers and writers as an adverb, and that *well* is both the adverb for "good" and also an adjective meaning "in good health."

Spend as much time on this important lesson as necessary, and recur to it again and again, until it is no longer needed. Supplement it by requiring pupils to explain and correct before the class errors which they themselves have made. Use all the devices previously suggested for combating common errors and establishing correct language habits. See page 58.

## XIII. Participles (236)

To help the slower pupils to grasp the content of the definition, write the following sentences on the board:

The girl is my cousin.

The girl *reading a book* is my cousin.



What is the predicate of the first sentence? of the second? What is the verb? What words have been added in the second sentence to describe "girl"? Which of these words denotes an action? Who did the action? What received it? What is the relation of "book" to "reading"? ("Book" is the direct object of "reading.") Is "The girl reading a book" a sentence? Why not? How is "reading" used? (It is used to modify "girl.") How is it formed?

### Supplementary Work

1. Have the pupils study in the same way sentences of their own that contain participles. Avoid in this work sentences which contain participles used as parts of verb phrases. If necessary, change verb phrases to simple verbs, so as not to confuse the pupil. The teaching of participles in verb phrases will come later.

2. Copy on the blackboard some paragraphs or sentences from the pupils' own compositions, substituting blanks for such participles as it is possible to supply from the context. Have each pupil write down in order the participles with which he would fill the blanks, so that if called on he may read the selection aloud supplying the participles from his list. Then, as a class exercise, number the blanks, and write on the board under each number all the participles which the class can suggest for that blank, perhaps adding some of your own. Let the fitness of the participles



be freely discussed, and the class decide which is best for the author's purpose. After all the blanks have been filled, the participles chosen by the class may be compared with those used by the original author. In this exercise it is not necessary to avoid participles used in verb phrases.

3. The fourth paragraph on page 9 of the pupils' book may be used for a similar exercise in seeking the most appropriate participles and thus enlarging one's working vocabulary. Also any of the following paragraphs :

(1) What a pleasant thing it is to see a little country lad *riding* one of the plough-horses to water, *thumping* his naked heels against the ribs of his stolid steed, and *pulling* hard on the halter as if it were the bridle of Bucephalus !

— HENRY VAN DYKE.

(2) At last I fell asleep on the grass, and awoke with a chorus of birds *singing* around me, and squirrels *running* up the tree, and some woodpeckers *laughing*.

— CHARLES DARWIN.

(3) I know not how far Cadmus had gone, nor could he himself have told you, when, at no great distance before him, he beheld a brindled cow. She was *lying* down by the way-side, quietly *chewing* her cud ; nor did she take any notice of the young man until he had approached pretty nigh. Then, *getting* leisurely upon her feet, and *giving* her head a gentle toss, she began to move along at a moderate pace, often *pausing* just long enough to crop a mouthful of grass. Cadmus loitered behind, *whistling* idly to himself, and scarcely *noticing* the cow. But still the brindled cow trudged on, *whisking* her tail to keep

the flies away, and *taking* as little notice of Cadmus as she well could. (This selection may be used for adverbs also.)

—NATHANIEL HAWTHORNE.

(4) [To explore a stream] you may go as a walker, *taking* the river-side path, or *making* a way for yourself through the tangled thickets or across the open meadows. You may go as a sailor, *launching* your light canoe on the swift current and *committing* yourself for a day, or a week, or a month, to the delightful uncertainties of a voyage through the forest. You may go as a wader, *stepping* into the stream and *going* down with it, through rapids and shallows and deeper pools, until you come to the end of your courage and the daylight.

—HENRY VAN DYKE.

(5) What *charming* glimpses you catch from the window as the train winds along the valley. Here is a mill with its *dripping*, lazy wheel; and there is a white cascade, *foaming* in silent pantomime as the train clatters by; and here is a long, still pool with the cows *standing* knee-deep in the water and *swinging* their tails in calm indifference to the *passing* world; and there is a lone fisherman *sitting* upon a rock, rapt in contemplation of the point of his rod.

—HENRY VAN DYKE.

(6) The life of a river, like that of a human being, consists in the union of soul and body, the water and the banks. They belong together. They act and react upon each other. The stream moulds and makes the shore; *hollowing* out a bay here, and *building* a long point there; *alluring* the little bushes close to its side, and *bending* the tall slim trees over its current; *sweeping* a rocky ledge clean of everything but moss, and *sending* a still lagoon full of white arrow-heads and rosy knot-weed far back into the meadow. The shore guides and controls the stream; now *detaining* and now *advancing* it; now

*bending* it in a hundred sinuous curves, and now *speeding* it straight as a wild-bee on its homeward flight; here *hiding* the water in a deep cleft overhung with green branches, and there *spreading* it out, like a mirror framed in daisies, to reflect the sky and the clouds; sometimes *breaking* it with sudden turns and unexpected falls into a foam of musical laughter, sometimes *soothing* it into a sleepy motion like the flow of a dream.

—HENRY VAN DYKE.

#### XIV. Using Participles (239)

This exercise is designed to teach what is meant by “dangling participles,” and how to avoid them.

Some pupil may think that “crossing” might go with “my.” Show him that “my” is a modifier of “hat,” and is therefore an adjective — a “possessive adjective,” as it is called by the Joint Committee on Grammatical Nomenclature. The sentence contains no substantives except “street,” which is the direct object of “crossing,” and “hat.” There is no substantive to denote who did the crossing; there is nothing that the verbal adjective “crossing” can modify.

Some of the sentences in (b) will have to be changed considerably. Insist, however, that the participles themselves be not changed, else the exercise will lose some of its value. One way to correct the sentences without changing the participles is to make them read as follows :

(1) Running as fast as possible, I (he, she, it, we, they) quickly reached the spot.

(2) Damaged by the explosion, the ship, etc. (This is a case of faulty position rather than of "dangling.")

(3) Coming to the top of the hill, — had a beautiful view. (The pronoun to be used as the subject of "had" depends on the author's meaning.)

(4) Walking down the street, — saw an automobile come suddenly round the corner. (It would probably be better, except for the purpose of this exercise, to say, "As — was walking down the street, an automobile came," etc.)

(5) This is another case of faulty position.

(6) Getting up early in the morning, one notices first, etc.

(7) Coming nearer, — thought the house was deserted. (It would be more natural to say "As — came nearer, the house seemed deserted.")

(8) He entered on his education, etc. (Better, "His education began — when he was sent," etc.)

(9) Passing down the corridor, — reached a doorway.

(10) Ringing a bell, he was quickly admitted through a gate.

Have the pupils point out the substantives to which the participles are attached in the revised sentences.

After the participles have been properly attached, have the pupils try to express the same thoughts in other and perhaps better ways.

### Supplementary Work

1. Encourage your pupils to use participles in their own writing and speaking. When you find a participle wrongly placed or "dangling" in a pupil's sentence, write the sentence on the board and have the fault explained and corrected before the class.

2. Select some sentence or paragraph containing participles and write it on the board with the participles (and their accompanying words) misplaced. Have the pupils rewrite the selection, putting the participles in proper positions, and testing their work by that of the original author.

### XV. Infinitive and Gerunds (241)

“Gerund” is the term recommended for the “infinitive in -ing” by the Joint Committee on Grammatical Nomenclature. The recommendation has been approved by the National Education Association and other educational bodies. Such terms as “participial noun,” “participle used as a noun,” etc., are incorrect and misleading.

The lesson teaches itself. Study it through with the pupils. Emphasize the parallelism between the infinitive and the gerund, which often enables us to choose between them without any difference in meaning, as in the illustrative sentence. Let the pupils substitute gerunds for infinitives and infinitives for gerunds in (a) whenever it is possible, and decide which form of expression they like the better in the given sentence. Every preference should be supported by a clear reason.

Have the pupils study (a) as directed in their book. This paves the way for the necessary but rather difficult practical work in (b).

In (b) ask first for the use and classification of the italic word. This is the key to the form to be used before the italic word; if the italic word is a gerund, the word before it should be a modifier. Give the pupils time to see for themselves that "going," "having," "writing," "balking," "starting," and "denying" are gerunds, used as direct objects or after prepositions; while "fishing," "reading," and "wading" are participles attached to "him," "me," and "Tom." "Coming" is a gerund, though it might conceivably be a participle. If a gerund, the mother encourages the *coming*; if a participle, she encourages *us*. A gerund *names* an action, a participle *describes* something.

#### Note on the Infinitive

1. The infinitive causes little trouble in daily speech. Its tenses are occasionally misused (see "A Modern English Grammar, Revised," page 324); but it should be taught chiefly for its value in securing force and variety of expression. With this end in view, attention may be drawn to interchangeable sentences of the following type:

To find fault is easy.  
It is easy to find fault.  
To worry does not pay.  
It does not pay to worry.

2. Attention may also be drawn, if desired, to the fact that careful usage avoids a "split infinitive,"



which consists in putting an adverb between "to" and its verb : as,

*To* really *forgive* is hard.

He determined *to* earnestly *try*.

In these sentences it is better to put the adverb before "to" or after the infinitive.

3. If some bright pupil should notice that the infinitive is sometimes used as an adjective phrase (e.g. "Water *to drink*") or an adverbial phrase (e.g. "Ashamed *to beg*"), and ask how this can be since the infinite is a verbal noun, you may explain that in such cases "to" has the force of a preposition : as,

Water *to drink*.

Water *for drinking*.

Ashamed *to beg*.

Ashamed *of begging*.

We grieve *to hear* it.

We grieve *at hearing* it.

Lochinvar came *to dance*.

Lochinvar came *for dancing*.

For the full explanation of "to" before the infinitive see "A Modern English Grammar, Revised," page 321.

## XVI. Tenses (244)

Tense is, perhaps, from a practical point of view, the most important subject in English grammar.

This and the next two sections lay the necessary foundation for the practical work that follows. This particular section explains what is meant by tense. After the pupils' interest in the subject has been aroused by the opening paragraphs, write the three illustrative sentences on the board and ask such questions as the following: How do these sentences differ? What time does "see" refer to? What time does "saw" refer to? What time does "shall see" refer to?

Having thus led their minds up to the definitions, let the pupils point out the verbs in (a) and name the tense of each. They may then change each verb to a different tense and name the new tense which they have used.

In (b) let the pupils name each tense before they change it.

Extend this work to sentences selected from the pupils' own speaking and writing.

### XVII. The Perfect Tenses (246)

An easy approach to understanding the form and meaning of the perfect tenses may be made by comparing such sentences as the following:

Mabel is making a dress.

Jane *has* a dress *made*.

Kitty chased a mouse.

Tabby *had* a mouse *caught*.

Tom will learn his lesson to-night.

Alice will *have* her lesson *learned* to-night.

Such sentences, written on the board and discussed, will show what is meant by completed action in present, past, and future time, and how natural it is to express such completed action by a form of the verb *have* and a *past participle*. Then the illustrative sentences on page 247 of the pupil's book should be written on the board, and the following questions asked: What kind of action does "have written" express? What time does it refer to? What kind of action does "had written" express? What time does it refer to? What time does "shall have written" refer to? How does it differ in meaning from "shall write"?

The tenses of "is," "write," and "call" should be learned by heart and recited. Pupils may also be required to give the tenses of other verbs suggested by their language habits; but intensive study of the past tense and past participle should be deferred, since the purpose of this lesson is merely to teach the structure and meaning of the perfect tenses.

The work in (2) may be supplemented by requiring the pupils to change the verbs in each sentence to any tense you may name.

Have the pupils study and change in the same way perfect tenses which they themselves have used.

### XVIII. Progressive and Emphatic Tenses (248)

This lesson is necessary to make the teaching of the English tenses complete. For example, pupils

must not be allowed to think that the only present tense form is the simple present, "see." "Am seeing" and "do see" are just as common forms of the present tense as "see," and must be explained; otherwise pupils will be perplexed when they meet these other forms. Furthermore, any pupil taking up the study of a foreign language will be greatly helped by knowing that in English there are three forms of the present tense ("see," "am seeing," and "do see"), and three forms of the past tense ("saw," "was seeing," and "did see"). The progressive and emphatic tenses, however, are easy and not often misused, and may be passed over somewhat lightly. In this they differ from the simple tenses and the forms that include the past participle, which must be studied with great care and learned with great accuracy, as provided in the next sections.

### Supplementary Work

1. Require the pupils to name the tenses in sentences selected from their own writing or speaking.
2. Have pupils tell in their own way the difference in meaning between such sentences as,

I study history.  
I am studying history.  
I do study history.

If possible, use sentences from their own writing.

**XIX. Regular and Irregular Verbs (250)**

This oral exercise introduces the pupil to the crux of the whole subject of tense — how to form the past tense and the past participle from the present tense. It explains why these parts of a verb are called the principal parts; and it shows how the past tense and the past participle are formed in the vast majority of verbs, called “regular.”

**XX. Learning Principal Parts (251)**

This is, perhaps, the most important single lesson in grammar in the pupil's book. Some one has estimated that if children could be taught to use correctly the past tense and the past participle of thirteen verbs, they would avoid one sixth of their grammatical mistakes.

The only way to know the past tense and the past participle of verbs is to learn them. If pupils have not learned them correctly at home, they must learn them now at school. There is no better way than to memorize and recite them — the time-honored way, effective in all languages. It is not enough that they be printed in an appendix for reference; they must be forced on the attention of the pupil, forever fixed in his mind — pounded in, if need be. Not that every pupil is to be drilled on every irregular or “catchy” verb; that, of course, would waste time and energy. Fit your teaching to your pupils' needs. Observe

their habits of speech; note the verbs that they do not use correctly; drill them on these till their mistakes disappear.

The list of verbs includes those that are often misused. Do not hesitate to pass over those that your pupils already use correctly, or to add others which they misuse. In many communities the verbs most commonly misused are: see, do, come, ring, sing, drink, go.

The forms listed in the pupil's book are all supported by good usage; but they are not in all cases the only authorized forms. See, for example, the next to the last stanza in "Lochinvar." The listed forms are to be preferred.

The work of learning the principal parts may, perhaps, be lessened by assigning the verbs to be learned in related groups instead of in alphabetical order. Thus:

1. Cling, sling, sting, string, swing, wring.
2. Drink, ring, shrink, sing, sink, spring, swim.
3. Blow, draw, fly, grow, know, slay, throw.
4. Bet, bid (offer money), burst, hurt, set, thrust, wet.
5. Beseech, bring, buy, catch, fight, teach.
6. Drive, forsake, ride, rise, take, strive, shake, write.
7. Break, choose, freeze, tread, steal, speak, swell, weave.
8. Swear, tear, wear.
9. Beat, bid (command), bite, eat, fall, give, hide.
10. Build, creep, feel, flee, flow, spend, weep.
11. Begin, come, do, go, run, see.
12. Get, shine, sit, stick, strike, win, wind.

Groups may be made up in any desired combinations: *e.g.* drink, shrink, sink; blow, grow, know, throw, flow; drive, ride, rise, strive, write, bite, hide; etc. The essential thing is that the pupil know the principal parts of each separate verb.

Merely learning the principal parts by heart will not, of course, change incorrect habits of speech; but it is the first step toward self-correction — a fundamental and essential step. It may be supplemented by all kinds of drills, including language games if the pupils are not too old to be interested in them. Mere parrot-like repetition of the correct forms, however, is likely to waste time, if it is not accompanied by knowledge of why it is correct and an intelligent effort by the pupil to use forms correctly in his own speech. Read again pages 11 and 58.

### XXI. Using Tenses (254)

This exercise is the practical application of what has just been learned. Spend as much time on it as may be necessary, and come back to it again and again until it is no longer needed.

Adapt it to the special needs of your class by using in (a) and (e) verbs which pupils do not use correctly. With the same verbs invent additional sentences like those in (b), (c), and (d). See "Important Note," page 58.

In (a) vary the subject by substituting nouns and "he," "she," "it," "we," and "they" for "I."



**XXII. Shall or Will (257)**

This is another lesson in which nothing can take the place of a certain amount of resolute memorizing, as the first essential step. After the pupils have learned the illustrative sentences, the bold-face type, and the tables, let them work through the exercises in (a), (b), (c), (d), (e), and (f), as directed. Insist on complete statements of reasons in (c), (d), and (e). The repetition of reasons, given in complete statements, helps to fix in the mind what the lesson is designed to teach.

Supplement this work by writing on the blackboard sentences in which pupils have not used "shall" or "will" correctly, and require them to explain and correct their errors before the class. See "Important Note," page 58.

**XXIII. Voice (260)**

In working through this lesson with the pupils, emphasize (1) the convenience of the passive voice, and (2) its use of the past participle.

**Supplementary Work**

1. Supplement (a) and (b) by writing on the board sentences from pupils' compositions, and having the class change them so that active verbs become passive verbs and passive verbs become active. Draw attention to the change which takes place in the prominence

or emphasis given to a particular part of the thought. Make the pupils see what a convenience it is that verbs have two voices, and how the choice between them often depends on the prominence we wish to give to this or that part of the thought.

The two kinds of sentences — what things do, and what is done to things — also enable us to avoid monotony in our way of expressing thoughts. It must not be forgotten, however, that a needless change from one voice to the other in the same paragraph causes jerkiness in the thought and makes it harder for the mind to follow. This should be pointed out, if need be, using the pupils' own writing as a basis for the instruction.

2. Let the pupils find examples of active and passive verbs in their reader, and try to change the verbs from one voice to the other, noting the effect not only on the order and use of the other words in the sentence, but also on the thought and general effect. Which voice gives the best expression to that particular thought?

3. Select a number of sentences from those written by the pupils themselves, and have them changed and studied as in (2).

#### XXIV. Misused Verbs (263)

See suggestions about misused Adjectives and Adverbs, page 103.

### Note on Mood

If it is desired to teach Mood, develop the subject as follows :

He *is* here.

O, that he *were* here!

*Be* here early.

What forms of the verb "is" are used in these sentences? Which sentence presents the thought as a fact? Read the subject substantive and verb in that sentence. Which sentence presents the thought as a command? What is the subject substantive in that sentence? Which sentence presents the thought as contrary to fact? Read the subject substantive and verb in that sentence.

The form of a verb which presents a thought as a fact is called the Indicative Mood.

The form of a verb which presents a thought as a command is called the Imperative Mood.

The form of a verb which presents a thought as uncertain or contrary to fact is called the Subjunctive Mood.

The indicative mood is the most common.

The imperative mood of "is" is "be." The imperative of all other verbs is the same as the indicative. The subject of the imperative mood is usually omitted, because it is not needed.

The following is the subjunctive mood of "is":

*Present Tense* : I (he, she, it, we, they) *be*.

*Past Tense* : I (he, she, it, we, they) *were*.

The subjunctive mood of other verbs is the same as the indicative, except that there is no “s” in the third person singular : as,

I (he, she, it, we, they) *call*.

The following sentences are examples of the use of the subjunctive mood :

Turn ere it *be* too late.

It is necessary that mother *be consulted*.

I move that Mr. Jones *be made* chairman.

I suggest that he *take* the chair.

Here will I stand till Cæsar *pass* along.

If it *be asked* why he did it, the answer is easy.

If thy hand *offend* thee, cut it off.

If I *were* you, I should not go.

'*Twere* better by far, to wed our fair Ellen, etc.

What would the indicative be in each of these sentences? Would it express the thought as accurately?

Other examples are :

If I were going, I should take a coat.

If he were king, he would rule well.

If it were moonlight, we should not need lamps.

If it weren't so cold, we could play outside.

I wish Jessie were here.

She dresses as if she were a princess.

If wishes were horses, beggars could ride.

That boy acts as if he were a man.

## CHAPTER NINE

### DESCRIPTION

#### I. Importance of Description (265)

AFTER studying the exercise in their books with the pupils, take time to emphasize further the importance of description.

1. Give, and ask the pupils to give, examples in which inadequate and incorrect descriptions have led to amusing, or serious, even tragic results, such as the following :

A man who had left his overcoat at his club, sent a servant for it. He told the servant that the overcoat was a long gray ulster with patch pockets and a storm collar. In half an hour the servant returned struggling under the weight of *eleven* "gray ulsters with patch pockets and storm collars." He dropped them before his master, panting, "There, boss, take your choice!" After the amazed man had identified his own coat, the servant examined it closely and said, "If you had told me there was a button off the left cuff and a grease spot on the right shoulder, you'd have saved me a lot of lugging."

2. Let pupils in turn describe a coat or a hat left in the cloak room, while others try to identify the articles described.

3. Perhaps the pupils know or have heard of cases in which people have been punished on the strength

of false descriptions, — descriptions that the witnesses gave in good faith.

If a scout, sent out to reconnoiter a wood, returned with the false information that no enemy was near, should his carelessness or lack of close observation be excused even though he should be the first soldier to fall under the fire of the enemy?

4. While impressing the importance of accurate descriptions, do not fail to impress the equal importance of accuracy in the interpretation of descriptions.

A country constable arrested a man who was driving a horse that the constable thought stolen. The man easily proved his ownership. The constable insisted that he was justified, as the horse exactly fitted a description of a horse stolen in a neighboring county. On producing the description and comparing it with the horse, very few points of resemblance could be established.

Was the arrested man justified in resenting his detention from his rightful business? Who was to blame?

5. To test careful interpretation of descriptions, send two or three pupils from the room. While they are absent, let the other pupils, working together and observing carefully, write a description of one of their number on the board. When all have agreed that the description is exact and adequate, let those who were absent from the room return, and from the description, identify the person described. For this description, choose a pupil who has many things in

common with several others. For example, if several boys have light hair, blue eyes, and are wearing gray flannel shirts, choose one of them. Don't choose the only child with red hair, or the only one wearing a green dress. Such marked personalities call for little observation on the part of the one who makes the description, or of the one who follows it. It encourages guessing. Let this — the need of close observation for accuracy of description and sureness of interpretation — be the one emphatic purpose in this recitation.

## II. **Kinds of Descriptions** (266)

Let the pupils determine which descriptions are practical, and why. What particulars will serve for identification — will set the thing described apart from all others of its class? Next, have them decide which are literary descriptions, and tell what feeling towards the thing described is aroused in each case.

This work may be supplemented by having the pupils find in their textbooks practical and literary descriptions. Guide them somewhat by asking in which books they would be most apt to find practical descriptions — literary descriptions.

## III. **Choosing an Object for Description** (268)

Before allowing the pupils to make the list of ten objects that they would like to describe, emphasize the importance of including in this list only things in



which they are genuinely interested. To prepare a list of the first ten objects that occur to one, misses the purpose of the lesson. Interest in the subject insures its success. After the pupils have written their lists, have them go over them again and number the subjects in the order of their degree of interest in them. Keep these lists for additional work if desired.

#### IV. Describing a Familiar Object (268)

(a) Let pupils determine if every description contains something in it that distinguishes the pet described from all others in the same class. A description of a pet cat that fits any gray cat is not sufficiently distinguishing. That the particular gray cat described may be surely identified, some peculiarity — a physical defect, an unusual marking, a pronounced habit, — must be included in the description.

(b) After each pupil gives his description, let the others tell how they think the owner feels towards the animal described. If any pupil has no pet, let him describe the pet of a neighbor or friend.

Let pupils discuss advertisements of lost articles or animals as these appear in the newspaper, criticizing them from the standpoint of their adequacy and distinctiveness. Let pupils also compare advertisements of houses or homes for sale. Are these described with accuracy or with feeling, or in both ways? Which are most likely to attract a buyer? Why?

### V. Describing a Bird (271)

### VI. Describing a Flower (273)

The above exercises afford additional types of descriptions for study, and opportunities for interesting descriptions by the pupils. Keep the two purposes of description ever in mind: (1) for identification, and (2) to arouse feeling.

### VII. Describing a School (275)

If a pupil selects for the subject of his description either (1), (2), (3), or (6), suggest that he read Lessons III and IV, Chapter Three, before writing.

When possible, test the descriptions; for example, in (5) have a pupil arrange a desk as described by a pupil choosing that subject. If the arrangement does not suit the one who wrote the description, one of two things is evident — either the description is faulty or the interpretation is poor.

### VIII. The Viewpoint (276)

To supplement this lesson, have the pupils describe some well-known landmark or building. Other children, with the descriptions in hand, will test the accuracy of the description by discovering the viewpoint taken by the writer.

**IX. The Mind's Viewpoint (279)**

Let the children supplement this with personal experiences. How the schoolroom looks when I have prepared my lessons; when I have not. How the dinner table looks when I am hungry; when I feel ill.

**X. Studying Descriptions for Feeling (280)**

Make similar analyses and studies of suitable bits of description as these are found in reading books.

**XI. Writing Descriptions With Feeling (282)**

Every pupil's description should be judged by the standard, Does it arouse emotion? What emotion? If the pupils can be trained to judge the work of others understandingly, they will add strength and purpose to their own work. Let them be the judges.

**XII. Different Viewpoints (283)****XIII. Subjects for Description (284)****XIV. Descriptions in a Story (285)**

Encourage pupils to make note of descriptions in their reading lesson, also to note them in their home reading and to bring to class those that seem to them particularly pleasing or enlightening.

If additional work is desired, let each pupil choose a short story either from his school reader or from a

home or library book, and make a note of the different descriptions used. Thus :

A Road	The Old Hall
A Garden	The Sitting Room
The Rose Arbor	The Old Spinnet
The Outside of the House	The Fireplace
The House Door	The Chairs
The Maid Who Opened It	The Hostess

Such an exercise impresses the pupils: (1) with the number of descriptions used in ordinary story writing and (2) with the importance of descriptions in making the reader see with the author.

#### XV. Description by Comparisons (287)

Supplement this by the study of poems and selections from readers. Longfellow's poems are especially good for such comparisons. *The Village Blacksmith* is an easy poem to begin with. *The Wreck of the Hesperus* has eleven fine comparisons. Have the children determine why each comparison is good. Let them try to make others, and judge the fitness of their own.

## CHAPTER TEN

### PHRASES; PREPOSITIONS, CONJUNCTIONS, INTERJECTIONS; CLAUSES

THIS chapter completes the survey of the different kinds of modifiers begun in the study of adjectives and adverbs, and presents the remaining parts of speech in their practical aspects. The study of phrases prepares the way for understanding the nature and use of prepositions. After a brief discussion of prepositions, conjunctions, and interjections, and a summary of the Parts of Speech, the nature of clauses is explained, in preparation for the study of simple, compound, and complex sentences in the next chapter.

Phrases and clauses should be taught so as to lead pupils to use them freely in their own language, to secure variety of expression as well as accuracy. Their own writing should have a prominent place in the work, and the improvement of their own writing should be the constant aim of your teaching.

#### I. What a Phrase Is (293)

#### II. Adjective and Adverbial Phrases (294)

These are oral exercises to be studied with the pupils.

In II *a*, "those" may be changed to such phrases as "in front of us," "crossing the street," "swimming

near the bridge," "on the cliff," "behind the mule," "walking down the track." "Dangerous" may be changed to "of danger," "exposed to danger," "filled (or fraught) with danger." "Comfortable" may be changed to "of comfort," "of restfulness and peace," "of being at one's ease." "Courage" may be changed to "of courage," "of valor," "of daring," "showing high courage."

### III. Using Phrases (295)

The purpose of this exercise is primarily to test and reinforce the pupils' understanding of the nature and use of phrases, and to show how phrases should be punctuated in writing. It is also an exercise in oral and written expression.

Study through the lesson with the pupils in the manner indicated in their book. Get from them in (a) as long and varied lists of phrases as possible, and require both interest and variety in the sentences which they compose under (b) and (c).

The sentences in (e) might be changed to read as follows:

(1) In this place many years ago stood the farmers engaged in battle.

(2) Endowed with strength, full of ambition, and in good health, I went at an early age to London.

(3) In that city I found myself before long without a penny and without a friend.

(4) After a while a man with a kind heart who had seen me in some place or other gave me work every day.

Accept any appropriate phrases that may be suggested, and draw attention to the fact that usually (though not always) the briefest, most concise expression is the most forceful, because it conveys its meaning in the shortest time.

After the lesson has been studied orally and the exercises have been discussed in class, some of them should be written out.

### Supplementary Work

1. Write on the blackboard sentences selected from the pupils' own compositions; then have the class point out the phrases and tell what they modify, and whether they are adjective or adverbial phrases. Let them suggest adjectives or adverbs that might be substituted for certain phrases, and consider whether the change would be an improvement.

2. Let the class suggest phrases which might be substituted for the adjectives and adverbs in the pupils' sentences, and try to decide which is the best expression for the writer's purpose. The opportunity here for valuable work is very great.

3. Select from some textbook in the hands of the pupils a sentence or paragraph containing a number of phrases. Write it on the board, arranging the phrases in haphazard position. Then have the pupils rewrite the selection, putting the phrases where they ought to be. Let them test their work by comparing it with the original.



4. If a sentence happens to contain a substantive phrase, point out that phrases are sometimes used substantively, *i.e.* as nouns; but do not dwell long on substantive phrases, which usually take care of themselves in actual composition.

5. Have the pupils tell the use and classification of the following words in (*f*): clear, cold, alike, hedged, in (line 5), carrying, filled.

#### IV. Prepositions (297)

The nature and use of a preposition may be further shown by having pupils change the relative position of two objects, for example, a book and a desk, and express their relation in complete sentences: as,

My notebook is lying *in* my desk.

My notebook is lying *on* my desk.

My notebook is lying *under* my desk.

This exercise may be extended and varied until even the slowest pupil grasps the function of prepositions. In such exercises do not let the verb "is" and the easy prepositions "in," "on," "to," "at" be overworked. Require a variety of objects, actions, and relations; that is, a variety of nouns, verbs, and prepositions.

In (*a*) get from the pupils as long lists of prepositions as possible, both orally and in writing. Within a reasonable time each pupil should have in his working vocabulary most of the prepositions in the following

list. The unfamiliar prepositions should be written on the board with appropriate substantives, and kept before the pupils' eyes, with frequent short exercises on their proper use in sentences.

### *List of Prepositions*

after	behind	except	since
aboard	below	for	through
about	beneath	from	till
across	beside, besides	in	to
against	between	into	toward, towards
along	betwixt	notwithstanding	throughout
amidst, amid	beyond	of	under
among	but (except)	off	underneath
amongst	by	on	up
around, round	concerning	over	until
aslant	despite	past	unto
at	down	pending	upon
athwart	during	regarding	with
barring	ere	respecting	within
before	excepting	saving, save	without

In (b) the relationship expressed by the prepositions, should be shown as follows, orally and afterward in writing:

moved	at	sunrise
army	of	Nabob
pouring	through	openings
openings	of	camp
moved	toward	grove
lay	in	which
armed	with	firelocks.

armed	with	pikes
armed	with	swords
armed	with	bows
armed	with	arrows
spread	over	plain
and so on		

## V. Studying Sentences for Prepositions (299)

The purpose of this section is to test and strengthen the pupils' knowledge of the function of a preposition by exercises in analysis.

Let the pupils do the exercises orally, following the models given in their book. They may afterwards write them.

The prepositions in (b) should be written as follows :

torrents	of	Norway
leap	from	homes
( 'Down' is here an adverb)		
leap	with	cataracts
run (or races)	to	sea
streams	of	England
move	through	fields
move	beside	towns
brawl	through	moorland
flash	along	glens
rivers	of	Alps
are born	in	caves
issue	from	which
issue	with	waters
rivers	of	West
roll	through	valleys

plunge	down	canyons
rivers	of	South
creep	under	archways
heavy	with	banners
banners	of	moss

### Supplementary Work

1. Copy on the blackboard some sentences or paragraphs from the pupils' own compositions, substituting blanks for the prepositions used. Let the class suggest as many appropriate prepositions for each blank as they can. Help them with suggestions from the list on page 133. Write on the board the list of prepositions suggested by the class for each blank and let them choose the one that seems the best. Compare the result of this class work with the sentences or paragraphs as originally written.

2. Copy on the blackboard some sentences or paragraphs from the pupils' own compositions and have the pupils point out the prepositional phrases and consider whether they can be improved in any way — choice of preposition, addition or omission of modifiers, or change of position.

### VI. Pronouns with Prepositions (300)

This lesson is designed to explain and correct those common errors which consist in using the wrong form of pronouns after prepositions, especially when the pronoun is coupled with a noun or "you."

Work through the lesson with the pupils orally, requiring them to state accurately the reason for each correct form before the form itself is given. For example, a pupil should say: "The omitted pronoun is used with the preposition 'to'; good writers and speakers use the objective case with prepositions; therefore the sentence should be, 'Mother wrote to both Barbara and *me*.'"

After the exercises have been studied orally, they may be written.

Spend as much time on this lesson as necessary, and come back to it again and again, until it is no longer needed. Train the ear to the correct forms by having them frequently read aloud. See page 58.

Some misused prepositions are discussed in Section XIV (313); they may be studied at this point if desired.

## VII. Conjunctions (302)

This lesson shows what a conjunction is. It prepares the way for the next lesson and for the study of compound and complex sentences in the next chapter. Study the lesson with the pupils in the manner indicated in their book.

In (a) have the pupils mention any other conjunctions that might be substituted for those used.

In (b) get as long lists as possible.

In (c) require interesting sentences.

**Supplementary Work**

The following is a list of conjunctions in common use :

*Simple Conjunctions*

although	lest	therefore
and	nevertheless	though
as	nor	unless
because	or	when
but	since	wherefore
for	still	whether
however	than	while
if	that	yet

*Compound Conjunctions*

as if	as sure as	in order that
as though	except that	for as much as
as long as	in case that	provided that
as soon as		

Let the pupils give sentences using all or most of these conjunctions, and let them tell what the conjunctions join. The tendency is to overwork a few conjunctions. Every conjunction listed above should become a part of the working vocabulary.

**VIII. Correlatives (303)****IX. Interjections (305)**

These are oral lessons to be studied with the pupils.

## X. Summary of the Parts of Speech (306)

This lesson is designed to test and strengthen the pupil's power to recognize the different parts of speech, and to teach the important fact that the classification of a word changes as its use in a sentence changes.

Work through the exercises first orally, requiring the pupils to tell in the words of the definition why each word belongs to a particular part of speech. For example, the pupil should say: "Honest" modifies the noun "man"; therefore it is an adjective.

In (d) and (e) require interesting sentences.

For supplementary drill on recognizing the parts of speech, use the school reader or, better, the pupils' own writing.

## XI. What a Clause Is (309)

This and the two following sections explain the nature of clauses and their use as modifiers. They lay the foundation for the study and use of clauses in compound and complex sentences in the next chapter.

Write the two illustrative sentences on the board, one under the other, and lead the minds of the pupils to the definition in the following way. Have them tell the subject substantive and the verb of each sentence. Then ask the following questions: What kind of phrase is used to modify "awoke" in the first sentence? What is "at"? What group of words is used to modify "awoke" in the second sentence?



Is this group of words a phrase? Why not? What is the subject? the predicate? What is the word "when"?

This work may be extended by having the pupil compare, in the same way, these sentences :

She met a girl with blue eyes.

She met a girl whose eyes were blue.

Learn in youth.

Learn while you are young.

## XII. Using Clauses (310)

The purpose of this exercise is to test and strengthen the pupil's understanding of the nature of clauses, and to show how they should be punctuated in writing. It also furnishes an exercise in careful thinking and composing.

In teaching the use of commas to set off clauses, emphasize the fact that punctuation marks are signs to the eye, their sole purpose being to make written language clearer to the reader. It is very important that every pupil see the difference between necessary and unnecessary clauses, as in the two sentences about *water*. Write these two sentences on the board, one under the other; and let the pupils point out the subject and the predicate of each clause. Then have them read each sentence omitting the clause, and tell whether what remains is true. This will show them

how to distinguish a necessary clause from one that is merely descriptive or explanatory. Sometimes there is nothing but the punctuation or the tone of voice to tell the meaning, as in the sentences, "He pulled up the line which had a fish on it" and "He pulled up the line, which had a fish on it."

For additional work on the punctuation of clauses, use sentences from the pupils' own writing.

In (a) have the pupils suggest other clauses that might be used in the same sentences.

In (b) get from the pupils as many different modifying clauses for each sentence as you can.

In (c) and (d) require both variety and interest in the sentences composed by the pupils. Encourage competition by writing on the board sentences of unusual interest.

The sentences in (e) might be changed as follows :

- (1) He was welcome everywhere.
- (2) Beautiful things are ennobling.
- (3) Trustworthy boys are easily found.
- (4) I will go with you.
- (5) I like to walk by moonlight.

Accept any appropriate word or phrase that may be suggested. Have the class consider which expression is the more effective, and why. For example, "wherever he went" is, perhaps, more vivid and appropriate to the thought than the shorter "everywhere"; but "that are beautiful" has no advantage over the single word "beautiful" in the sentence in the book.

In (*f*) and (*g*) get from the pupils as many clauses as you can for each word or phrase. These are valuable exercises in thought as well as expression.

After the exercises have been studied orally, they may be written.

### XIII. Studying Sentences for Clauses (311)

The purpose of this exercise is to make the pupil see still more clearly the nature and importance of clauses.

Have the pupils study the sentences themselves, following the model given in their book.

#### Supplementary Work

1. Copy on the blackboard some sentences selected from the pupils' own writing; then have the class point out the clauses, telling the subject and predicate of each and how the clause is used.

Whenever possible, let the pupils suggest words or phrases that might be substituted for a certain clause, and consider whether the change would be an improvement.

2. Let the pupils suggest clauses which might be used instead of some word or phrase, and consider whether the change would be an improvement. This work in the contraction and expansion of sentences is very valuable. It should be based mainly on the pupils' own writing.

3. Select from some textbook a sentence or paragraph containing a number of clauses. Write it on the board, arranging the clauses in haphazard position. Have the pupils rewrite the selection, putting the clauses where they ought to be. Let them compare their work with the original.

### Note on Substantive Clauses

Substantive clauses, which are much less common than modifying clauses, may be easily taught, if desired, by having the pupils compare the following sentences :

The story is not true.

That he ran away is not true. (Clause as subject.)

The story that he ran away is not true. (Clause in apposition with "story.")

He knew me.

He knew who I was. (Clause as direct object.)

His fault was cowardice.

His fault was that he ran away. (Clause as predicate noun.)

Other examples of substantive clauses are these :

Life is what we make it.

What he does is well done.

Show us where you found it.

This is not what I asked for.

What he promises, he will do.

A child should do what he is told.

No man can lose what he never had.

He admitted that he had made a mistake.

**XIV. Misused Prepositions (313)**

No attempt is made here to give an exhaustive list of prepositions that are sometimes misused. The purpose is simply to show how such errors may be treated, using as examples some prepositions that are very often misused. Add to this list any other prepositions which your pupils do not use correctly. See page 58.

## CHAPTER ELEVEN

### SIMPLE, COMPOUND, AND COMPLEX SENTENCES; RELATIVE PRONOUNS

#### I. Simple Sentences Defined (314)

In order that the pupils may apply the definition of a simple sentence given in their book, it may be well to give them some exercises in separating subjects and predicates. The three exercises that follow will supply all the practice needed.

(a) Read such sentences as the following to the pupils. Have them tell you orally the subject and predicate.

1. Come to our picnic supper.
2. I will make the fire.
3. John and Fred may gather the sticks.
4. Tom will bring the water and Mother will make the coffee.
5. Fanny and Clara will cut the bread and make the sandwiches.

The pupils should recite as follows: (1) "You" is the subject understood; "come to our picnic supper" is the predicate. This sentence contains only one subject and one predicate; therefore, it is a simple sentence.

(4) "Tom" is the subject; "will bring the water" is the predicate; "Mother" is the subject; "will make the coffee" is the predicate. This sentence has two subjects with separate predicates; therefore, it is not a simple sentence.

(5) "Fanny and Clara" is the subject; "will cut the bread and make the sandwiches" is the predicate. This sentence has one compound subject and one compound predicate; therefore, it is a simple sentence.

Any page of simple prose from an elementary reading book will provide good sentences to be used in this way.

(b) Write lists of sentences on the board, or assign a paragraph in an easy reader (one for grades II-IV), or in a history or geography. Have the pupils study each sentence and separate the subject from the predicate, as illustrated in their book. Have them mark the simple sentences thus:

<i>Subject</i>	<i>Predicate</i>
The trees and the grass	are newly green    s.s.

This exercise may be further supplemented, if necessary, by having the pupils find all the simple sentences on a page and separate the subjects and predicates.

(c) Let the pupils write a paragraph made up entirely of simple sentences, and prove that they are simple sentences by pointing out the subject and predicate of each.



These three exercises help the pupil to get the sense of the simple sentence through the ear, and through the eye; they also furnish opportunity to test his acquisition of this simple sentence sense.

## II. Simple Sentences as Topic Sentences (315)

If any additional work is needed in this section, the following exercises may prove helpful.

(a) Let the pupils find from a page in their geographies, histories, or any simple narrative, all the topic sentences and determine (1) which are simple sentences, and (2) which give the best idea of the content of the paragraph.

(b) Give the pupils a title and an outline in the form of some simple topic sentences, and let them enlarge the topic sentences into a complete composition, either orally or in writing, as :

### *Our Fishing Trip*

1. It was a beautiful morning in early spring. (What made it beautiful?)

2. Mother packed a most substantial luncheon. (Of what did it consist? How packed?)

3. We started on our long walk to the lake. (Picture the walk.)

4. We hired three flat-bottomed boats and were soon at our sport. (What kind of fishing—trolling, casting? Did the boats keep together? Tell anything that adds clearness or interest to the narrative.)

5. At luncheon, on the island, we told stories of our morning experiences. (Relate some of these experiences.)

6. In the afternoon a thunderstorm drove us to the shore. (Describe the storm. Where did the fishers stay during the storm? Was there any use in trying to fish after the storm had passed?)

7. We arrived home tired, hungry, but very happy. (How many fish had been caught? How was the hunger satisfied? How did the fishers rest?)

Where such a lesson as the above is used either as an oral or a written lesson, give the pupils time to work out the story thoughtfully, that they may produce something interesting and worth while.

(c) Let the pupils prepare their own topic sentences and from these make a connected composition. Help them by setting limits to the work; for example, the following direction might be given to the girls: To make a combination salad, we may use lettuce, tomatoes, cucumbers, and some kind of dressing. Make topic sentences that might be used in describing just how each of the four parts of the salad are prepared.

For the boys, suggest similarly the making of something in which they are interested.

### III. Simple Sentences for Quick or Excited Action (316)

In their library books the pupils may find short quotations, illustrating the author's resort to short, simple sentences to portray quick or excited action.

#### IV. Simple Interrogative Sentences to Denote Suspense (318)

Have the pupils read Patrick Henry's *Appeal to Arms*, and note the number of interrogative sentences he uses to emphasize the negative, as well as to keep the interest of his audience suspended.

For a culmination of these lessons on the use of simple sentences, read to the pupils some fine piece of prose that illustrates and enforces the teaching. *The Black Horse and His Rider*, by George Lippard, is an excellent selection for this purpose. Call the pupils' attention to the skill of the writer in holding the suspense to the very last sentence. Note that he uses simple, interrogative sentences as one means of securing this effect.

#### V. Compound Sentences Defined (318)

(a) Give the pupils a number of compound sentences. Have them name the independent clauses and tell why they are independent clauses. The following compound sentences may be used :

1. The sun was blotted out ; the thunder rolled ; the lightning flashed ; the storm was upon us.

The pupils should say : This is a compound sentence because it is made up of four independent clauses. The clauses are independent because each is complete in itself and could be used alone as a simple sentence.

2. A clear, sweet note reached my ear; a flash of blue delighted my eye; the first bluebird of the spring had come.

3. Ring the bells, beat the drums, blow the bugles; the day is wholly ours!

4. The curfew tolls the knell of parting day;  
The lowing herd winds slowly o'er the lea;  
The plowman homeward plods his weary way,  
And leaves the world to darkness and to me.

(b) Let the pupils give the author's single thought for each sentence — the one thought he wanted to stand out clearly, as: (1) the coming of the storm, (2) the arrival of the first bluebird, (3) the rejoicing over victory, (4) the close of the day.

## VI. The Use of Compound Sentences (319)

Let the pupils find in any of their books examples of compound sentences, note what marks of punctuation separate the clauses, and give reasons for the use of the particular marks. Let them also try to determine why in each case the author used a compound sentence rather than two or more simple sentences.

## VII. Conjunctions in Compound Sentences (322)

(a) Give the pupils a number of compound sentences. Have them select the conjunction in each and tell whether it shows addition, contrast, cause and effect,

or choice. Keep these sentences simple in thought, as :

1. Beauty may fly, but character stays.
2. Mother shall have this apple, because it is the best.
3. Our lips smiled, but our hearts ached.
4. The trees bent over the children, and the grass was soft beneath their little bare feet, so they were happy.
5. We must control our tempers or our tempers will master us.
6. The meadows are sweet with the breath of springtime, and the woods are filled with the melody of bird-music.
7. I know the way well, therefore I will lead you.
8. Boys, we win to-day or Molly Stark is a widow to-night.
9. The bells rang out the glad news and the excited multitude cheered for joy.
10. Christ never wrote a tract, but he went about doing good.

### VIII. Making Compound Sentences (324)

Give the pupils a clause of a compound sentence and let them complete it in four ways: (*a*) by adding a clause that carries on the same line of thought, (*b*) by adding a clause that expresses contrast, (*c*) by adding a clause that expresses a conclusion, (*d*) by adding a clause that expresses a choice. Thus, if you give the clause, *The sun is shining*, the following sentences may be made in fulfillment of the above requirement:

- (1) The sun is shining and flowers perfume the air.
- (2) The sun is shining but some hearts are sad.
- (3) The sun is shining, therefore we will go for a drive.
- (4) The sun is shining or the electric light makes my room as bright as day.

**IX. Omitting Conjunctions in Compound Sentences (325)**

(a) Let the pupils find a certain number of compound sentences, say ten, in their textbooks or in library books, and tell why conjunctions are used or omitted in each case.

(b) Let the pupils supply conjunctions in such sentences as the following, and decide what effect is produced on each sentence by using the conjunction.

1. Time flies; death urges; heaven invites.
2. Keep your poor excuse; I will not accept it.
3. Excuses are worse than lies; they are lies guarded.
4. The determined man succeeds; the faltering man fails.
5. Half our fears are idle; the rest are shameful.
6. Trust men; they will not betray you.
7. The fox is very cunning; he is more cunning who traps him.
8. Avoid flatterers; they are thieves in disguise.
9. We are bound to be honest; we are not bound to be rich.
10. The stingy man loves to give advice; it costs nothing.

**X. Complex Sentences Defined (326)**

Give the pupils a number of complex sentences. Have them name the principal clauses, also the subordinate clauses, and tell why they are subordinate, as:

- (1) A man's task is light when his heart is light.

After studying the sentence, the pupil should answer: This is a complex sentence because it contains a subordinate clause. The subordinate clause is, "when

his heart is light." It is a subordinate clause because it does not express an independent thought; it tells *when* a man's task is light. The principal clause is "A man's task is light," because it expresses an independent thought and might stand alone.

(2) That man is happy who has a child to love.

(3) A man soon learns how little he knows when a child begins to ask questions.

(4) When one has not what one likes, one must like what one has.

(5) God helps the sailor when he rows.

(6) The robin that comes first is the most gladly welcomed guest.

(7) Where the pools are still, the water-lilies grow.

(8) As the days lengthen, the storms strengthen.

(9) I love the summer because it brings the birds and flowers.

(10) If you will sing, I will accompany you.

Other suitable sentences are to be found on page 313 of the pupils' book.

## XI. Conjunctions in Complex Sentences (328)

Let the pupils find in their textbooks, or in their general reading, complex sentences containing all the different kinds of conjunctions treated in their book. Several lesson periods may be profitably spent in search of these sentences. One lesson may be spent in finding those denoting (1) time, another in finding those denoting (2) place, and other periods in finding those



denoting (3) manner or means, (4) cause, and (5) condition or purpose.

Keep on file the best sentences the pupils find. Have one of each kind placed on cards, — that is, five different sentences on each card. These cards may be used for needed reviews of complex sentences and their connectives.

## XII. Relative Pronouns (331)

Having written the illustrative sentences on the blackboard, ask these questions: In (2) what word stands for “this top”? What word connects the separate sentences? Since “which” is used instead of the noun “top,” what part of speech is “which”? Which clause makes the principal statement in (2)? How is the clause “which he gave to Laura” used? What kind of clause is it — adjective or adverbial?

In the same way lead the pupils to see the use of *who*, *that*, and *which* in combining into the sentences on pages 332 and 333 the following separate thoughts:

- (1) A man betrays his country. The man is a traitor.
- (2) You found a book. I lost the book.
- (3) Behavior is a mirror. In it every one shows his image.

The sentences in (a) may be analyzed in the following way: The principal clause is, “He is not always brave.” The subordinate clause is “that is strong.” “That” is a relative pronoun whose antecedent is “he.”

Have the pupils study in the same way the relative pronouns in sentences selected from their own writing.

Exercise (b) is an exercise in variety of expression as well as in the use of relative pronouns.

### XIII. Making Complex Sentences (334)

If the three preceding lessons have been clearly understood, the pupils will find no difficulty in following the directions in their books. This lesson may be considered a test of the other three.

### XIV. True and Accurate Sentences (337)

Give the pupils groups of short sentences to be combined into one or more long sentences. Encourage variety in this combining. Test the accuracy and truth of each combination as directed in the pupils' book. The following sentences may prove suggestive:

(1) Lincoln lived in a lowly house. It was a log house. It was a little house. It was a log cabin.

Plainly these four sentences should be combined into a single sentence — Lincoln lived in a little lowly log cabin.

Give other similar sentences to be combined.

(2) What we earn does not make us independent. What we save makes us independent.

From these two sentences we may make one that expresses the true thought: Not what we earn, but

what we save, makes us independent; *or*, What we save, not what we earn, makes us independent; *or*, It is not what we earn, but what we save, that makes us independent.

Let the pupils discuss these three different ways of expressing the thoughts to determine which is best.

(3) The house was quiet. I went into my study. The air was fresh. My books were at hand. I felt like studying. My pencils were all sharpened. Everything seemed easy. Never did I accomplish more in an hour's time.

These sentences offer more difficulty in combining, but if the pupils get the main thought that much work was accomplished because all the conditions for work were just right, they should be able to express the thought truly and accurately.

### XV. Pleasing Sentences (339)

Take time to discuss with the pupils the sentences that they make, judging each for its power to please.

In all written composition work, mark the pleasing sentences that you find. Occasionally ask each pupil to underline the sentence in his composition that he thinks best or most beautiful.

For supplementary work, ask each pupil to write the most beautiful sentence that he can on some subject that you assign. The following subjects suggest beautiful sentences:

1. The first snowstorm.
2. Sunset in the mountains.

3. Spring.
4. Sunrise on the water.
5. Summer.
6. White clouds.
7. A field of wheat.
8. Sailing boats.
9. An open fire.
10. A rose.
11. The summer camp.
12. Swaying trees.
13. A field of wild flowers.
14. The stars.
15. The waves on the beach.
16. The moon.
17. A baby asleep.
18. A garden.
19. A field of new-mown hay.
20. The flight of birds.
21. Summer music.
22. Mother.
23. Home.
24. Happiness.
25. Peace.
26. Joy.
27. Strength.
28. Courage.

#### XVI. Sentences to Be Rewritten (341)

If necessary, give other exercises of the same kind. In most classes this will not be necessary, as this lesson is the outgrowth or test of several lessons that precede it.

## CHAPTER TWELVE

### NARRATION

#### I. Meaning of Narration (343)

INSTEAD of giving formal definitions, let each pupil tell something that he has read under each kind of narrative, as :

Biography — The Life of Lincoln.

Autobiography — Black Beauty.

History — The Story of the Civil War.

Anecdote — Lincoln and the Deserter.

Thus each pupil will show in a practical way that he understands the above terms.

The mere names of the essentials of a good narrative should not be learned in a perfunctory manner. Subsequent lessons will make clear these essentials.

#### II. Making a Narrative Clear (344)

If necessary to supplement this lesson or make a more gradual approach to the next, let the pupils rewrite a story in which the events are not clearly arranged. The following may serve :

A man bought a new dog. The man now knew that the dog was a thief. The dog was a sharpfaced black and tan. One day he brought home a pair of silk socks. A former master

had taught the dog to steal. The man was surprised to see the socks. He thought the dog had found them. They were bright green socks. The man never wore such bright socks. Next day when the man went for his walk he followed the dog. The dog crept into a store. The owner of the store was Peter Pinder. This time the dog stole a pair of gloves. His master was astonished. He found out how the dog had learned his dishonest habits. It took much patience, and some hard discipline, to teach the poor dog to walk in honor's ways.

A story like the above, which calls for a rearrangement of events and the elimination of unnecessary facts, will impress upon the pupils the meaning of clearness in narration better than any definition or rules can do.

### III. Story of a Personal Experience (346)

Have the pupils consider carefully before deciding on a subject. If any pupil finds none in his book that appeals to him, let him substitute one that does. To speak clearly, one must visualize clearly; therefore the pupil should choose an experience that he has clearly in his mind.

Ask the pupils to take time to recall clearly to their own minds the events in their order before relating their experience. This will do away with many useless expressions so commonly heard from people giving personal experiences, such as, *well, however, no, that's not what I mean*; and the constant repetition of *and and and then*.

#### IV. Making a Narrative Forceful (347)

Read to the pupils the two accounts of the transfer of New Orleans from French to American control. Your reading should make the pupils *feel* and *see* the events. It will serve as a model for their telling of a forceful anecdote. The telling of such an anecdote not only supplements this lesson but prepares for the next.

#### V. A Narrative from History (351)

Pupils' efforts should be criticized by classmates and teachers constructively and sympathetically, in the light of the principles of narration stated and studied in the previous sections of this chapter.

#### VI. The Use of Direct Quotations in Narration (353)

In the same way, select a bit of good narration containing conversation and let the pupils study it, finding where and explaining how the direct quotations make the narrative more clear or forceful. Short selections answer the purpose. Take for example such selections as *Horatius at the Bridge*. Change the strong, manly conversation of Horatius and his companions to indirect quotations. What is the effect? Compare :

- (1) "Curse on him!" quoth false Sextus,  
"Will not the villain drown!  
But for this stay, ere close of day,  
We should have sacked the town."



(2) Sextus cursed Horatius for delaying their entry into Rome.

By making pupils feel keenly the contrast between the direct and indirect quotation, you establish a strong motive for the use of the clear and more forceful form of narration. In other words, you incite the pupil to *do* because he sees the need.

The following selections in the pupils' book are suitable for use in bringing out the superiority of direct over indirect quotation :

Lochinvar, poem (p. 6), prose (p. 8); The Rescue (p. 13); Exercise 4, page 326.

#### VII. A Narrative with Direct Quotations (356)

If the last lesson has accomplished its purpose, and given the pupils the right motive, this lesson will be a success. Consider the result of this lesson, therefore, as a test of your teaching of the preceding lesson.

#### VIII. Making the Story Move (358)

#### IX. Studying Narratives for Movement (362)

#### X. A Narrative with Movement (365)

The pupils already know what is meant by movement and can judge this quality in composition (pp. 5-13). The lessons in this chapter point out some definite things that insure movement. They provide

further study in the effects of movement on the understanding and emotions, and thus add a new purpose in the study of this important element in effective narrative. These lessons afford opportunities for the pupils to introduce into their own speech and writing the principles explained and illustrated. Lessons VIII and IX lead up to Lesson X.

Let the pupils test their own writing by the simple rules given on page 365. Express these rules in short questions, as :

Does this story excite keen interest with the first sentence? Have you used short paragraphs? Have you conveyed the idea of speed and movement? Does your whole story lead to a climax?

The pupil who learns intelligently to judge a story by these simple standards will come not only to write better, but to read with more appreciation and understanding.

### XI. Holding Interest through Suspense (346)

Read to the pupils, or have one of the best readers in the class read, Mark Twain's story, *The Golden Arm*. In his book, *The Sunny Side of the Street*, Marshall P. Wilder gives some suggestions for the effective telling of this story, for holding the interest in suspense till the climax. This story is considered one of the best of its kind for unexpected and sudden climax. The appreciative telling and enjoying of it will do much to help the pupils plan their own stories.

## XII. Narrative with Suspense (367)

Have the class judge the stories in respect to the feeling of suspense produced. This simple statement may help them:

If you know or can easily guess just what is coming, the story does not contain the element of suspense.

## XIII. Studying a Narrative Poem (370)

Let each pupil find a narrative poem and read it aloud, keeping in mind while he reads the fact that he is reading a story, not mere stanzas or verses. The other children should tell whether they were interested in the story and whether the reader made them visualize the places, people, and events. The poems mentioned on page 12 of the pupils' book are good narrative poems for such reading and discussion.

## XIV. A Narrative with Sentiment (374)

Have each pupil judge his own story by answering in writing the questions given on page 375. Then exchange stories and have each pupil judge a classmate's story by answering the same questions about it. If the two judgments — the author's and the critic's — differ, let the class discuss the point. Such free, social, constructive criticism of all work should be used whenever possible.

**XV. Keeping a Journal (375)**

An interested question, or suggestion, or word of encouragement from time to time will help the pupil to establish the habit of keeping a simple journal. Knowing your pupils intimately, as a teacher should, makes it possible for you to find individual motives that will stimulate the right desire in them.

**XVI. Stories from Suggestive Beginnings (377)**

Have the children try to have their stories "fit in" with the introductions, not only in the words and sentences used, but in the feeling aroused.

**XVII. Writing Myths from Suggestive Outlines (378)**

Read what is written on Myth study in the *Aldine Second Language Book* (pp. 262-264), and in the *Teachers' Manual* that accompanies it (p. 156).

If possible have a flower present. If not, at least show a good picture, that the children may see with their own eyes the reason for the flower's name. Unless the pupils see the resemblance between the flower and the moccasin, they cannot write a sympathetic myth.

If you cannot procure the moccasin flower, and prefer to work with a flower rather than a picture, look for resemblances in some other flower that you can bring into class, and work from that. These

resemblances are readily found by the children — the tulip resembles a cup; the buttercup, a fairy cup; the lily-of-the-valley, fairy bells; the lilac cluster, a swarm of bees; the daisy, a star.

### XVIII. Writing Myths from Quotations (381)

If the pupils will look carefully through nature poems, they will find many quotations that suggest myths. Such a search is well worth while. It gives the pupil a definite aim for his reading, and it develops in him the habit of "reading something new out of the printed page."

How many suggestions for myths in this quotation?

Who has robbed the ocean cave  
To tinge thy lip with coral hue?  
Who from India's distant wave  
For thee those pearly treasures drew?  
Who from yonder orient sky  
Stole the morning of thine eye?

J. SHAW.

How did the maiden get her red lips? From red coral.

How did she get her white teeth? From Indian pearls.

How did she get her blue eyes? From the morning sky.

In the poem, *The Fringed Gentian*, by William Cullen Bryant, we find the following myth suggestion:

How the Gentian Got its Color.

Why Gentian Comes in the Fall.

Why the Gentian Is Fringed.

Why Gentian Doesn't Come with the Violet and Columbines.

### XIX. Writing Myths from Titles (383)

Encourage the pupils to observe nature closely for the purpose of making myth subjects. Suggest the reading or rereading of Kipling's *Just-So Stories*, and Seton's *Wood Myths*.

### XX. Fables (384)

The following notes on Fables are reprinted from the *Aldine First Language Book* (p. 172).

One thing is true about every fable, and that is the lesson it teaches. Fables were not written just for the stories they told; every fable was written to teach some lesson or some truth.

Fables are the oldest stories in the world. Many of our best-known fables are called Æsop Fables, because they are supposed to have been made by Æsop, a slave, who lived in Greece many years ago. Æsop did make many fables, but some of the so-called Æsop Fables were known long be-

fore Æsop was born. What Æsop did do was to tell these old fables, as well as his own, to the people about him.

### A Study of Fables

The most fundamental thing in the teaching of language is not form, but material. The pupil's mind must be richly stored, not with material that is foreign, that he carries about with him undigested as a burden, but with material that he has assimilated, that has become a part of his very life. The mental life of the child, if it is to grow rich and deep, broad and strong, craves and must be provided with material of greatest variety; it needs the concrete facts of observation; it needs the ideas that are born of the comparison of facts; it needs equally the fanciful, poetic, mysterious, magic, wonderful ideas that feed the imagination; it needs no less the varied stimuli that exercise and develop the feelings, the emotions, and the will.

Fables, the earliest form of literature originating in the childhood of the race, never fail to interest the children of all races and of every succeeding generation. Some of their most obvious characteristics which make them universally interesting are these: they are concrete; they are brief; they are easily and fully comprehensible; they are pointed;



they deal with those elementary, universal notions and feelings of right and wrong, of justice, of simple wisdom and shrewdness, on which our civilized life has been built up; they teach an easily understood lesson with almost the force and conviction of a personal experience. On account of these characteristics, which are within the ready recognition of the eight- or nine-year-old child, and on account of the interest which they invariably arouse, fables form the best avenue of approach to the practical understanding of the production of real literature; they afford the best early lessons for the child — as they have already done for the race — in producing real literature. With such initiation into the simple secrets of the construction of fables as the first and succeeding lessons of this chapter in the pupils' book give, children readily become eager to try their hands at the writing of fables. And when they really succeed, as almost all children can, in writing very creditable fables, oftentimes fables that will bear favorable comparison with the classic ones of the books, it is an invaluable experience for them, a wonderful achievement in the process of learning really to use ideas and language in the creation of literature. They begin to see what real use they can make of language. They are invariably enthusiastic in the use of their newborn power — they want to write fables and still more fables, to make whole books of fables.

This is the teacher's opportunity not merely to train the pupil in the effective expression of his own ideas, but equally in the use of correct form. How? Very easily. First of all, enter heartily into the enthusiasm of your pupils. They want to write fables; you must want them to write fables. They want to make books of fables — class books, group books, individual books; you want them to make such books. They want to write fables as good as, or better than, the printed fables in their books; you want them to write such superior fables. And all that you have to do is to help them and guide them sympathetically, appreciatively, in their efforts. It will not now be necessary to beat into them with endless repetitions a few correct language forms and a few words for the enrichment of their vocabularies; they are in a position to appreciate the value of correct forms and of appropriate words; they want to know what such forms and words are because they want to use them; they want them for what they really are — they want them as means to an end in which they are interested. A single use of a language form or of a new word under such conditions is more effective than scores of formal, uninteresting repetitions. Similarly, information that the pupil needs to use — and no little information is necessary to the writing of good fables — is grasped and assimilated through use most effectively.

**XXI. Proverbs Growing Out of Fables (367)**

Have each child read a fable not mentioned in his book and write an original proverb from it.

**XXII. Writing a Fable from a Proverb (368)**

Do not be satisfied with the writing of one fable. One simply arouses the interest. After writing several, the pupils themselves are always surprised at the ease with which the thoughts come and take shape in words. Some pupils — yes, and teachers — have become so interested that they have written books of fables and myths.

**XXIII. Writing Fables to Fit Proverbs (371)**

The proverb really serves as the gist of the story. After studying a few as suggested in the pupils' book, the pupils will have no trouble in expanding a proverb into a fable.

**XXIV. Writing Stories of the Origin of Fables (372)**

(a) Study with the pupils the type story given in this lesson. Have them apply to it all their tests for a good story. Is it clear? Is it forceful? Does it arouse interest at the beginning and sustain it to the end? Have direct quotations been used to help make the narrative clear and forcible? Is there movement in the story? Is there any feeling of suspense?

(b) When they write their stories, have the pupils try to apply all that they know that helps to make a good story. After they have finished let them apply the tests as they did to the type story.

The writing of this story is the culmination and test of the work of the whole chapter on narration. Let the pupils consider it in this light.

It will add much to the interest of this work if selections are made of the best myths and fables to be bound together in class-books. It may be possible to have some of these printed.

## CHAPTER THIRTEEN

### HOW TO MAKE SENTENCES FORCEFUL

#### I. Force through Added Details (395)

HAVE the pupils find in their books, either in school or at home, examples of sentences that have been made forceful by adding detail.

#### II. Force through Climax (396)

Have the pupils look through some orations and find sentences that have been made forceful by leading to a climax.

Set each pupil to write one good sentence to illustrate this point. This is a task worthy of serious and intelligent thought. The pupils who succeed should be made to feel that they have done something well worth while.

#### III. Force through Repetition of Words (397)

Before having the pupils write, let them consider what would naturally be repeated for each topic. The following arrangement of topics and words, written on the board, is suggestive :

1. The Flight of a Bird.  
up, higher, on, down, lighter.
2. The Destruction of an Airplane.  
shot, down, over and over, attacked.

After the topics have been thus placed on the board each pupil may select the word that seems most suggestive to him and write his sentence or sentences, as :

1. Lighter than air, lighter than thistledown, lighter than dreams he skimmed the blue.
2. Attacked by the enemy plane above, attacked by the guns from the shore batteries, attacked on all sides by small flyers, the airplane fell to the ground — a complete wreck.

#### IV. Force through Easy Questions (398)

#### V. Force through Exclamations (400)

Have the pupils find examples in their reading and history texts.

#### VI. Force through Brevity (401)

Let the pupils make sentences to illustrate. A study of proverbs will help them.

#### VII. Force through Contrast (402)

Have the pupils read the sentences given in their book and any others they find, showing by their voices the force of contrast.

Let them turn to the list of synonyms and antonyms (pp. 194-205) and from this select words with which to make forcible contrasting sentences.

**VIII. Studying Sentences for Force (404)**

This exercise is the test for the whole chapter. Let the children study the sentences and the directions given and write their answers. Whenever a difference in judgment arises, have a free discussion by the children, reserving your own decision until the last.



## CHAPTER FOURTEEN

### EXPOSITION AND ARGUMENT

#### I. Meaning of Exposition (406)

IN discussing this section with the class, get pupils to give a variety of examples of their use of Exposition, so that the term and its meaning may be entirely clear to them, so that Exposition will not appear to them like something new, to be learned with difficulty. Let them realize that they are using the form of composition called Exposition constantly, and all that they have to learn — which of course they want to learn — is how to use it more effectively.

Ask each pupil to look out for and note at least one example of exposition that he, himself, hears during the day. This example may be taken from the work in the schoolroom, or it may be something heard at home, or on the playground, or on the street, or in a car or train, or from the lecture platform or the pulpit.

#### II. Studying an Exposition (407)

The study of the selection given in the pupils' book brings out the main essential in all exposition — *It must be clear*. If the exposition gives directions, they must be so clear that the reader or hearer can follow them. If it portrays pictures or scenes, these

must be so clearly explained that the reader or hearer can visualize them.

But the effectiveness of an exposition depends as much upon the hearer or reader as upon the author. The clearest exposition seems cloudy to the one who does not interpret it thoughtfully and fully. Clear thinking is the prime requisite both for giving and interpreting a good piece of exposition. Practice in the one gives power in the other.

Give pupils some such exercises as the following for practice and test :

(a) Take the fourth book from the left on the top shelf in the book case ; carry it to your desk ; open it at page 34 ; read aloud the third sentence on that page.

Such a test will help to impress the importance of definite, clear directions and of their accurate interpretations.

(b) Have pupils direct others how to go to different places — to the principal's office, the book room, the post office, city hall, etc. The hearers will follow the directions and tell whether they are clear and adequate.

(c) Read to the pupils such a selection as the following :

Build me a house, good master builder. Let it be long and low, with a wide, hospitable door in the middle. Make the walk that leads to it straight, that none may lose the way who seek my hearth. On either side of the walk plant a border of pansies, that their bright faces may smile a welcome to all comers. Over the door build an arbor, and plant fragrant roses

over it, and place a bench beneath it, where the wayfarer may rest.

After hearing these directions to the master builder, have the pupils sketch roughly, or indicate by writing the words, the location of house, door, walk, pansy-borders, arbor, bench.

(*d*) Let some pupils tell how to lay out a garden, an orchard, a baseball field, the ground floor of a house or a model playground, and have other pupils sketch plans.

### III. Oral Expositions (408)

Whenever possible have the class test the clearness of any exposition by trying to carry it out in action.

Before a pupil tries to give his oral exposition, he should make a short outline. This will help him get it into clear shape for the oral attempt. Example: How to cross a busy street.

1. Pause on the curb.
2. Look to the left.
3. Walk to the middle of the street.
4. Pause a second.
5. Look to the right.
6. Walk to the pavement.

Several exercises may be profitably devoted to these oral expositions. Each pupil's effort should be judged by the others for its clearness and definiteness. In passing such judgment, it is not enough to say merely "clear" or "definite" or "lacking in clearness or

definiteness." The critic should point out wherein the exposition excels or falls short in these respects; and in the latter case, the critic should suggest definite improvements or, better still, give the exposition as he thinks it should be given.

#### IV. Written Expositions (409)

If the work in the three preceding lessons has been clearly understood and followed, the pupils should have no difficulty in writing clear, simple expositions.

Consider this lesson a test of the clearness of your own exposition in earlier lessons.

#### V. Oral Exposition from Given Introductions (411)

The introductions given not only serve as an impetus to thought and easy "follow-up" writing; they are the topic sentences for the compositions. Review with the pupils Lesson XI, page 60. They are now able to appreciate fully the clearness of the topic development. In like manner, before giving their oral exposition, let them think out the development of their topic sentence and make a short outline as a guide for their talk.

After a pupil has finished his oral exposition, have his classmates tell: (1) if he has made it clear; (2) if his facts are correct; (3) if he has given the essential facts; (4) if there are other facts more important that might be given.

**VI. Written Exposition from Given Introductions (412)**

The purpose of all these exercises in exposition is to help the pupils to think clearly and to express their thought clearly. The clear thinking must come first. To make sure that the pupils are thinking clearly, take one lesson period to study the outlines for the development of their themes. Get every child to become an active, constructive critic of these outlines. In this way you insure the success of the final written expositions.

**VII. Meaning of Argumentation (413)**

In discussing this section, get pupils to give examples of arguments that they actually use, in order to make the subject appear as familiar to them as it really is.

Take for example the last paragraph in the lesson and have each pupil give the arguments or reasons he would present to his mother in trying to persuade her to allow him to go fishing. Let them also tell what reasons they would give their parents to influence them to grant permission for a camping trip, the purchase of a motorcycle, buying a new suit of clothes, taking a high school or college course, going to a trade or commercial school, or for any special thing they may want.

**VIII. Arguments Suggested by a Story (415)**

Before having the "case" argued, choose or have the class choose the pupil who is to represent the

cobbler, the one who is to represent the doctor, and the one who is to represent the judge. Let each of the principals choose three or five advisors. Each of these groups should have a meeting in which all contribute their best reasons or arguments that will be used at the trial. Perhaps each principal may provide himself with a few notes to recall the suggestions of his advisors. By preparing the exercise in this way, greater interest is aroused in the preparatory work and the arguments will be more pointed and effective. The whole trial will be more interesting to the listeners.

### IX. Oral Arguments (417)

Many exercises may profitably be devoted to debates, using subjects here given or others that may be more interesting or timely, which pupils will propose. In connection with these debates, pupils should learn something of parliamentary procedure. Let them choose their officers — president and secretary only are required — and learn to conduct these exercises according to parliamentary rules. They should know that those taking part in a debate are arranged on opposite sides, the affirmative and the negative, usually an equal number — seldom more than three — on each side. Roberts' Rules of Order will furnish all necessary information concerning parliamentary procedure.

### X. Written Arguments (418)

After the pupils have finished writing, have some of the arguments read aloud. The class will act as judges and decide these three points: (1) Are the explanations clear? (2) Are the reasons sound? (3) Are they convincing?

### XI. Making Original Addresses (419)

This exercise should be continued for several days. Let it be conducted by the class organization with its officers as suggested in Lesson IX. Have five or six speakers each day, the speakers to be notified a day or two in advance that they may make full preparation. The pupils not reciting should take active part as constructive critics and judges. They must be made to feel that they are on trial for the correctness of their judgment and the soundness of their criticism, just as much as are the speakers.

Although the list of subjects given is large and covers a wide range, pupils should be encouraged to speak on suitable subjects of their own choosing.



## CHAPTER FIFTEEN

### SUMMARY OF RULES FOR PUNCTUATION AND CAPITALS

THIS chapter brings together the rules for the use of capitals and punctuation marks, some of which the pupils began to learn in the lowest grades. The summary here given is intended for: (1) instruction from time to time throughout the seventh and eighth grades, as need may arise; (2) review at the end of the course; and (3) reference. The method of presentation brings into prominence the reasons for the rules, emphasizing the cardinal fact that capitals and punctuation marks are useful *signs to the eye*, their sole purpose being to make written language easier to understand.

The teaching of these principles and rules should not be postponed until the end of the course; that would be as serious an error as to try to teach them all together at the beginning. Capitals and punctuation marks are integral parts of good usage in written language; and teaching pupils to use them correctly, as one means toward clearness, is a necessary part of language instruction throughout the entire course. It should proceed as fast as pupils become mature enough to understand and apply it; it should keep

pace with their development in writing; one rule at a time — from the beginning of the course to the end — until all the rules are familiar to them and habitually followed in their writing.

The exercises under each rule are intended only as illustrations. The pupils' own writing furnishes the best material for practical exercises in punctuation and the use of capitals. Do not be content with merely pointing out mistakes and having them corrected. Require the pupil to *explain* the error and *state the reason* for the correction. This is the surest way to develop intelligent care and self-criticism, which in time lead to correct habit.

Use as occasion arises — repeatedly, if need be — those sections which the writing of your pupils shows they do not know or at least do not apply. Pay no attention to those rules which they already know and observe.

Special drill on punctuation may take a number of forms. For example, the pupils may be called on to explain the punctuation in selections from books or magazines. They may be given papers containing sentences wrongly punctuated — or better, not punctuated at all, — and called on to give the correct punctuation, with reasons. They may be asked to write sentences of a type that will illustrate the point under consideration.









\*T2-BCB-302\*

